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SALICRUP'S SECTION

As I scrawl these words onto the back of hotel stationery, as I attend The Atlanta Origins comic book convention, I'm reminded of a few things I've been meaning to mention in this space.

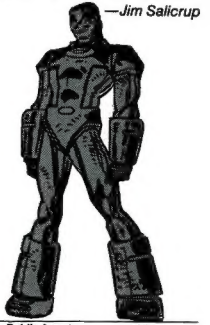
First off, in just a mere eight months we'll be reaching our 100th issue. Since, as we always say, you are our true editors, we'll need to hear your ideas and suggestions on how to make our first centennial issue as special as possible.

Our sensational Iron Man cover by John Romita, Jr. and John Byrne is just a hint of the dazzling artwork that awaits you in the pages of The INVINCIBLE IRON MAN. I just checked out the most recent issue, and not only does it look great, but it has the very best printing I've ever seen done on the flexographic press. For those who didn't catch our articles on flexo printing a few years back, it is the very same printing process used for MARVEL AGE MAGAZINE. When Marvel first experimented with flexo printing, the black lines in the artwork reproduced would break up or become squiggly and the colors were printed way too garishly bright. Well, flexo has come a long way—to the point where it may actually be one of the best ways to print comics. Who would've thunk it?

Speaking of John, Jr., I've gotta say that this guy keeps getting better all the time! If you loved his work on DAREDEVIL, you'll love his IRON MAN pencils. Quite possibly his best work ever! Then there's that secret project, John's doing with Frank Miller—oops, almost slipped up. Let's just say I think John's great and I think that you will too!

Before I let you get to the rest of this issue, I wanted to mention that next month we'll be cover-featuring both the East and West Coast Avengers, so be sure to be here next month when I'll be shouting "Marvel Zombies Assemble!"

—*Jim Salicrup*



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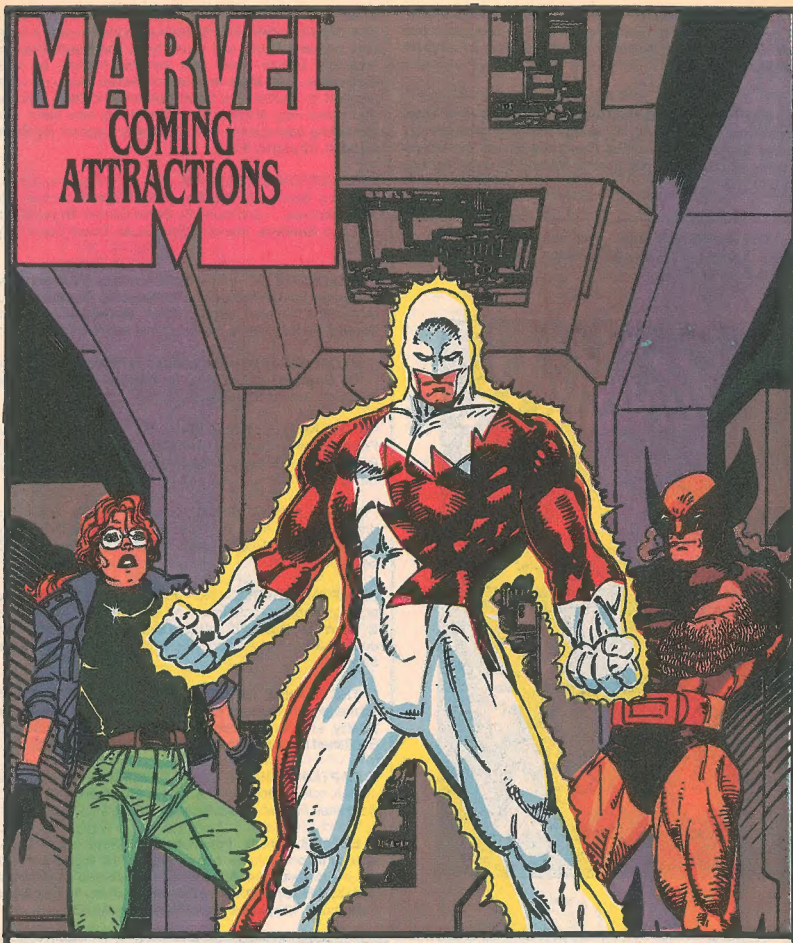

Here's a complete checklist of what's happening in all the Marvel, Epic, and Marvel U.K. titles shipping in August.

Titles Shipping August 7
On Sale August 28

☐ **THE AVENGERS** #324—The **Avengers**, the **People's Protectorate** and the **Atlanteans** versus the **Peace Corpse** and the Combine—the battle filled conclusion! By **Fabian Nicieza, Paul Ryan,** and **Tom Palmer.** Biweekly. $1.00

☐ **AVENGERS WEST COAST** #63—The villain's name is Dreadlock—and his goal is the destruction of the West Coast team! By **Roy Thomas, Paul Ryan,** and **Danny Bulanadi.** $1.00

☐ **CAMP CANDY** #6—**John Candy** needs $10,000 to save **Camp Candy.** Wait'll you see what he has to do to earn it! By **Angelo Decesare, Howard Post,** and **Jacqueline Roettcher.** $1.00.

☐ **CAPTAIN AMERICA** #378—**Cap** and **Quasar** team up to stop **Dr. Nefarius**—an awesome villain twice as deadly as **Count Nefaria.** By **Mark Gruenwald, Rom Lim,** and **Danny Bulanadi.** Biweekly. $1.00.

☐ **DAREDEVIL** #285—**Daredevil** returns to New York City—but instead of rebuilding his life, the decision could destroy it! By **Ann Nocenti, John Romita, Jr.**, and **Al Williamson**. $1.00.

☐ **NAMOR THE SUB-MARINER** #7—**Namor** must save **Namorita** from a horrifying sludge monster. More revelations about the mysterious **Headhunter**, and the **Marrs Twins** advance their plot against **Namor**! By **John Byrne**. $1.00.

☐ **THE PUNISHER** #40—The explosive conclusion of "The Jigsaw Puzzle"! By **Mike Baron, Bill Reinhold**, and **Mark Farmer**. $1.00.

☐ **WEB OF SPIDER-MAN** #69—**Spidey's** in for a real shock this time—and you will be too! By **Gerry Conway, Alex Saviuk**, and **Keith Williams**. $1.00.

☐ **X-MEN** #269—Find out what's happened to **Rogue**. Plus: the return of **Loki**! By **Chris Claremont, Jim Lee**, and **Scott Williams**. Biweekly. $1.00.

☐ **MARVEL COMICS PRESENTS** #60—**Wolverine** and the **Hulk** versus the **Mimic** by **Michael Higgins, Dave Ross**, and **Dan Day**; the return of **Poison** by **Steve Gerber**, and **Cynthia Martin**; the **Scarlet Witch** by **Richard Howell**; and **Captain America** by **John Figueroa, Tom Lyle**, and **Roy Richardson**. 32 pages. $1.25.

☐ **WHAT THE—?!** #9—A cover-to-cover parody of MARVEL COMICS PRESENTS! **Wolverine** tries to take a vacation, by **Peter David** and **Rurik Tyler**, The **Black Panther** finds his Mother—and gets into big trouble, by **Don McGregor** and **Mike Harris**. **Galactus** owns a hotel plagued by murders, by **Scott Lobdell** and **Dave Hoover**, and make way, **X-Men**, here comes the new team with top-selling aspirations—the **Obscurity Legion!** By **Scott Lobdell**. 32 pages. $1.25.

☐ **SENSATIONAL SHE-HULK** #20—"Dorkham Asylum"—featuring **Nosferata the She-Bat, Pidge**, the villainy of **Jack Serious**. . . and more! By **Steve Gerber, Bryan Hitch** and **Jim Sanders**. Mando Offset paper. Direct Sales only. $1.50.

☐ **STALKERS** #7 — The **Stalkers** face their greatest challenge! By **Jan Strnad** and **Val Mayerik**. Plus the conclusion of the "Sleeper" saga by **Mark Verheiden** and **Mark Texeira**. An Epic comic. Mando Offset paper. $1.50.

☐ **EXCALIBUR** #29—**Excalibur** and **Power Pack** vs. one of **Dr. Strange's** oldest foes! By **Michael Higgins, Chris Wozniak**, and **Al Milgrom**. $1.75.

☐ **FOOLKILLER Limited Series** #1—Watch out—a new **Foolkiller** is on the loose! And he's wilder than the original! By **Steve Gerber** and **J.J. Birch**. Mando Offset paper. Direct Sales only. $1.75.

☐ **ELSEWHERE PRINCE Limited Series** #6—The dramatic conclusion! By **Moebius, R.J.M. Lofficier**, and **Eric Shanower**. An Epic comic. Coated Offset paper. Direct Sales only. $1.95.

☐ **CAPTAIN AMERICA MOVIE SPECIAL**—The stunning adaptation of the action-packed **Captain America** movie! By **Stan Lee, Bob Hall**, and **Tom Morgan**. Cover painting by **Joe Jusko**. A Marvel black and white magazine. 48 pages. $2.95.

☐ **THE THANOS QUEST Limited Series** #2—The soul-shattering conclusion! By **Jim Starlin, Rom Lim, John Beatty**, and **Tom Vincent**. Cover painting by **Jim Starlin**. Bookshelf Format. 64 pages. Direct Sales only. $4.95.

☐ **CAPTAIN AMERICA MOVIE SPECIAL**—The high quality, full color edition of the movie adaptation. 48 pages. Bookshelf Format. Direct Sales only. $4.95

☐ **ESPERS—Trade Paperback—ESPers** #s 1-5 collected into one volume, containing the first appearances of the characters from INTERFACE. By **James D. Hudnall**, and **David Lloyd**. Cover by **Daniel Brereton**. An Epic Trade Paperback. 128 pages. Direct Sales only. $9.95.

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On Sale September 4

☐ **AMAZING SPIDER-MAN** #340—**Spider-Man** powerless—part 1! Spidey faces the deadly **Femme Fatales**. By **David Michelinie, Erik Larsen**, and **Mike Machlan**. Biweekly. $1.00.

☐ **AVENGERS SPOTLIGHT** #37—"Avenger Reborn" Part 2—starring the transformed **Dr. Druid**! By **Roy Thomas, Bob Hall**, and **Winslow Mortimer**. Cover by **Steve Lightle**. Direct Sales only. $1.00.

☐ **BRUTE FORCE Limited Series** #3—A multi-billionaire unleashes the ultimate world-polluting plot! By **Simon Furman, Jose Delbo**, and **Mike DeCarlo**. $1.00.

☐ **Alf** #34—What if there were two **ALF**s on earth? The result is a riot! By **Michael Gallagher, Dave Manak,** and **Marie Severin.** $1.00.

☐ **GROO THE WANDERER** #70—**Groo** goes beyond the brink in trouble-making! By **Sergio Aragonés** and **Mark Evanier.** An Epic Comic. $1.00.

☐ **HEATHCLIFF** #52—**Heathcliff** thinks he's a mouse ! By **Angelo DeCesare, Howard Post,** and **Roberta Edelman.** $1.00.

☐ **MIGHTY MOUSE** #1—Here he comes to save the day! "The Dark Mite Returns" is by **Michael Gallagher, Ernie Colon,** and **Marie Severin.** $1.00.

☐ **NEW MUTANTS** #94—Cable versus **Wolverine** in the awesome conclusion of "The Madripoor Trilogy"! By **Louise Simonson, Rob Liefeld,** and **Hilary Barta.** $1.00.

☐ **QUASAR** #15—"Journey Into Mystery" Part 3. **The Watchers** are dying! By **Mark Gruenwald** and **Mike Manley,** with a cover by **Mike Mignola.** $1.00

☐ **THOR** #424—The stunning conclusion of "The Black Galaxy Saga"! By **Tom DeFalco, Ron Frenz,** and **Joe Sinnott.** Plus **Odin** versus **Ymir,** King of the Frost Giants. By **Tom DeFalco** and **Gary Hartle.** Biweekly. $1.00

☐ **ALPHA FLIGHT** #89—"Building Blocks" Part 3—featuring the secret behind the return of the **Original Guardian!** Guest-starring **Wolverine, Forge,** and **Wild Child.** By **Fabian Nicieza, Mike Bair,** and **Mike Manley.** Cover by **Jim Lee.** Mando Offset paper. Direct Sales Only. $1.50.

☐ **POWER PACK** #59—Discover the truth about **Alex's** horrifying transformation! Plus: **Power Pack** versus the **Circus of Crime!** By **Michael Higgins,** and **Tom Morgan.** Mando Offset paper. Direct Sales only. $1.50.

☐ **INTERFACE** #6—The dramatic conclusion to the **ESPer's** war against the **Inner Circle!** By **James D. Hudnall** and **Paul Johnson.** An Epic comic. Hudson Offset paper. $2.25.

☐ **WOLVERINE** #32—**Wolverine** returns to Japan! By **Larry Hama, Mark Silverstri** and **Dan Green.** Biweekly. Mando Offset paper. $1.75.

☐ **THE PUNISHER MAGAZINE** #15—Representing **Punisher's** battle against **Daredevil** by **Carl Potts** and **Jim Lee** and the **"Microchip"** tale from PUNISHER ANNUAL #2 by **Roger Salick, Tod Smith,** and **John Beatty.** Cover by **Joe Jusko.** A Marvel black and white magazine. 64 pages. $2.25.

☐ **SAVAGE SWORD OF CONAN** #178—The crown of Zamora is threatened and only **Conan** can save it! By **Doug Moench, Mike Docherty,** and **Alfredo Alcala.** Plus an **Ernie Chan** portfolio. A Marvel black and white magazine. 64 pages. $2.25.

☐ **STRIP** #14—The acclaimed anthology series featuring the best of British writers and artists! A Marvel U.K. comic. Biweekly. 48 pages. Direct Sales only. $2.50.

☐ **GHOST RIDER** #6—**Ghost Rider** and the **Punisher** versus **Flag-Smasher** and **ULTIMATUM!** By **Howard Mackie, Javier Saltares,** and **Mark Texeira.** Mando Offset Paper. $1.50.

☐ **BLACK PANTHER Limited Series #1**—Drugs threaten to turn Wakanda into a war zone! And **Prey** prepares for the ultimate battle with the **Black Panther**. By **Don McGregor** and **Dwayne Turner**. Bookshelf Format. 48 pages. Direct Sales only. $3.95

☐ **SEVEN BLOCK #1**—Prisoners in a federal penitentiary unwittingly volunteer for secret medical experiments in biological warfare. Transformed into something hideously inhuman, they seek revenge on their tormentors. By **Chuck Dixon** and **Jorge Zaffino**. Bookshelf format. Direct Sales only. $4.50.

☐ **CAPTAIN AMERICA Trade Paperback**—CAPTAIN AMERICA #s 247-255 in one stunning volume By **Roger Stern, John Byrne,** and **Joe Rubinstein**. 192 pages. Direct Sales only. $12.95.

☐ **FRED HEMBECK SELLS THE MARVEL UNIVERSE #1**—The best of Hembeck's Page from MARVEL AGE MAGAZINE! By **Fred Hembeck**. 32 pages. Direct Sales only. $1.25.

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☐ **AVENGERS #325**—A new **Avengers mansion**! New heroes! New villains! And a new regular writer, **Larry Hama**! With **Paul Ryan** and **Tom Palmer**. $1.00.

☐ **CAPTAIN AMERICA Limited Series #1**—Part 1 of the adaptation of the **Captain America** movie. By **Stan Lee, Bob Hall,** and **Tom Morgan**. $1.00.

☐ **CONAN THE BARBARIAN #237**—**Conan** versus his best friend, **Jormma**, in a fight to the death! By **Michael Higgins** and **Gary Hartles**. Cover by **Mike Mignola**. $1.00.

☐ **G.I. JOE #105**—**Snake-Eyes** in action in Borovia! By **Larry Hama, Mark Bright,** and **Randy Emberlin**. $1.00.

☐ **GUARDIANS OF THE GALAXY #5**—Face-to-Face with **Force**, the super-villain group of the 30th century! **Jim Valentino** and **Steve Montano**. Cover by **Jim Valentino** and **Todd McFarlane**. $1.00.

☐ **THE INCREDIBLE HULK #374**—**Rick Jones** returns and hot on his heels is the awesome **Super Skrull**! By **Peter David, Dale Keown,** and **Bob McLeod**. $1.00.

☐ **MARVEL AGE MAGAZINE #93**—Exclusive articles on the **Avengers** East and West Coast, an interview with **Fabian Nicieza**, Stan's Soapbox, Mark's Remarks, Hembeck's Page—and more! $1.00.

☐ **MARVEL TALES #242**—Re-presenting from MARVEL TEAM-UP #89 Spidey and Nightcrawler's team-up to stop trouble in the big top! by **Chris Claremont, Michael Nesser, Rich Buckler,** and **Joe Rubinstein**. New cover by **Marshall Rogers**. $1.00.

☐ **THE PUNISHER #41**—The **Punisher** versus terrorists planning to blow up New York City! Guest-starring **Nick Fury** and **S.H.I.E.L.D.** By **Mike Baron, Bill Reinhold,** and **Mark Farmer**. $1.00.

☐ **SILVER SURFER #42**—The return of **Drax the Destroyer**! $1.00.

☐ **MARVEL COMICS PRESENTS #61**—**Wolverine** and the **Hulk**—the conclusion by **Michael Higgins, Dave Ross** and **Dan Day. Poison** versus bizarre killers, by **Steve Gerber** and **Cynthia Martin. Scarlet Witch** battles one of her ancestors, by **Richard Howell**, And **Dr. Strange** confronts an awesome menace, by **Peter B. Gillis, C. Tsuda,** and **Mike DeCarlo**. 32 pages. $1.25.

☐ **WHAT IF—? #18**—"What If the Fantastic Four Battled Dr. Doom Before They Gained Their Powers?" By **Dwayne McDuffie** and **Luke McDonnell**. 32 pages. $1.25.

☐ **HERO Limited series #6**—The shattering conclusion! By **David Michelinie, Richard Howell** and **Sam de la Rosa**. Mando Offset paper. $1.50.

☐ **ROBOCOP #8**—**Robocop** versus the **Urban Kurs** and the **Psykolds**! By **Alan Grant, Lee Sullivan,** and **Kim DeMulder**.

☐ **SHIELD #16**—**Fury** and **Shield** must save earth from an astonishing menace form outer space! By **Dan Chichester, Herb Trimpe,** and **Kim DeMulder**. Mando Offset paper. Direct Sales only. $1.50.

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☐ **SPIDER-MAN #3**—"Torment" Part 3. Spidey versus the **Lizard** and **Calypso**! By **Todd McFarlane**. Mando Offset paper. $1.75.

☐ **HOLLYWOOD SUPERSTARS #2**—More intrigue in Tinsel Town! By **Mark Evanier** and **Dan Speigle** with color by **Tom Luth**. Mando Offset. $2.25.

☐ **STREET POET RAY #4**—The Last Rays of Summer! By **Michael Redmond** and **Junko Hoshizawa**. An Epic comic. Bookshelf Format. 32 pages. Direct Sales only. $2.95.

☐ **DEATHLOCK Limited Series #4**—The dramatic conclusion! By **Dwayne McDuffie, Gregory Wright, Denys Cowan** and **Rick Magyar**. Bookshelf Format. 48 pages. Direct Sales only. $3.95.

☐ **DOCTOR WHO #164**—Behind the scenes news, interviews, and more about the longest running science-fiction television adventure show! A Marvel U.K. black and white magazine. 64 pages. Direct Sales only. $3.95.

☐ **MARVEL MASTERWORKS #12: THE X-MEN**—Re-presenting **X-MEN #s 101-110**. By **Chris Claremont, Dave Cockrum, John Byrne,** and **Terry Austin**. A Marvel hardcover. 224 pages. Direct Sales only. $34.95.

Titles Shipping August 28
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☐ **FANTASTIC FOUR #345**—The F.F.—trapped in prehistoric times! By **Walter Simonson**. $1.00.

☐ **IRON MAN #261**—"Armor Wars II" Part 4 by **John Byrne, John Romita, Jr.,** and **Bob Wiacek**. $1.00.

☐ **THE NEW WARRIORS #4**—The **New Warriors** versus the incredible **Psionex**! By **Fabian Nicieza, Mark Bagley** and **Larry Mahlstedt**. $1.00.

☐ **SPECTACULAR SPIDER-MAN #169**—Guest starring the **Avengers**! By **Gerry Conway** and **Sal Buscema**. $1.00.

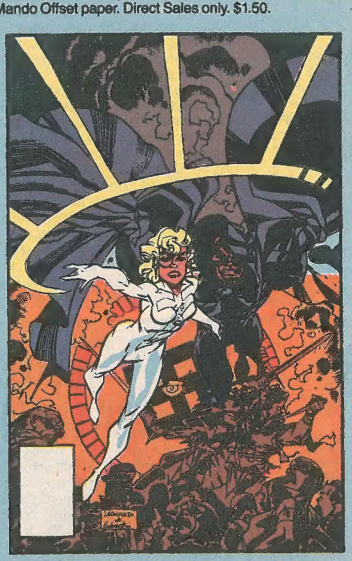
☐ **THOR** #425—"The Black Galaxy Saga"—the astonishing epilog! By **Tom DeFalco, Ron Frenz,** and **Joe Sinnott.** $1.00.

☐ **TRANSFORMERS** #71—The Autobots surrender to the Decepticons! By **Simon Furman, Andrew Wildman,** and **Stephen Baskerville.** $1.00.

☐ **X-FACTOR** #59—The Genoshans attack! By **Louise Simonson, John Bogdanove,** and **Al Milgrom.** $1.00.

☐ **X-MEN CLASSIC** #52—Re-presenting from **X-MEN** #148 the introduction of **Caliban!** By **Chris Claremont, Dave Cockrum,** and **Joe Rubinstein.** New Cover by **Steve Lightle.** $1.25.

☐ **CLOAK AND DAGGER** #14—A new creative team and a new direction! By **Steve Gerber** and **Rick Leonardi.** Mando Offset paper. Direct Sales only. $1.50.



☐ **MARVEL FANFARE** #53—Part 2 of a special 3-part **Black Knight** story set in the crusades! By **Steve Grant, John Buscema,** and **Jose Marzan.** Plus a portfolio by **June Brigman** inked by **Jim Lee, Stan Drake,** and **Terry Austin.** 32 pages. Hudson Offset paper. Direct Sales only. $2.25.

☐ **CONAN SAGA** #43—Representing from SAVAGE SWORD OF CONAN #41—"The Quest for the Cobra Crown" Part 2 by **Roy Thomas, John Buscema,** and **Tony DeZuniga.** And "Moon of Skulls" Part 2 by **Don Glut, David Wenzel** and **Bill Wray.** A Marvel black and white magazine. 64 pages. $2.25.

☐ **MARVEL REQUIRER** #7—Want to know more about what's coming up in next month's Marvel comics? Then the Marvel Requirer is for you! Direct Sales only. Free.

☐ **AKIRA** #24—Enter the **U.S. Fleet!** By **Katsuhiro Otomo, Jo Duffy** and **Steve Oliff.** An Epic comic. Bookshelf Format. 64 pages. Direct Sales only. For Mature Readers. $3.95.

☐ **WILD CARDS Limited Series #2**—The origins of two **Aces,** and the deepening menace of the **Werewolves!** By **Lewis Shiner, Barry Kitson, Jackson Guice, Harry Candelario,** and **Fred Fredericks.** An Epic comic. Bookshelf format. 48 pages. Directs Sales only. For Mature Readers. $4.50.

☐ **PUNISHER: KINGDOM GONE Hardcover**—The Punisher battles a druglord's private army and the U.S. Marines! By **Chuck Dixon** and **Jorge Zaffino.** A Marvel Hardcover. 64 pages. Direct Sales only. $16.95.

☐ **MOON KNIGHT** #19—Guest starring **Spider-Man** and the **Punisher!** This trio sets out to topple the new Secret Empire . . . if they can keep from fighting each other! By **Chuck Dixon, Sal Velluto,** and **Tom Palmer.** Cover by **Rob Liefeld.** Mando Offset paper. Direct Sales only. $1.50.

☐ **PENDRAGON Limited Series** #3—WHO investigator **Dai Thomas** confronts mystic forces and merciless smugglers in **Florida!** By **Dave Abnett, J. Tomlinson, G. Erskine,** and **A. Lanning.** Cover By **Alan Davis.** A Marvel U.K. Comic. Direct Sales only. $1.95.

☐ **DR. STRANGE** #22—"The Dark Wars" Part 2. The return of **Dormammu! By Roy Thomas** and **Jackson Guice.** Mando Offset paper. Direct Sales only. $1.50.

☐ **THE PUNISHER WAR JOURNAL** #23—"Ruins"—Part 1 of 2! By **Carl Potts** and **Tod Smith.** Mando Offset paper. $1.75.

☐ **THE 'NAM** #49—The tragedy of romance in war-torn Vietnam. By **Doug Murray** and **Herb Trimpe.** Mando Offset Paper. Direct Sales only. $1.50.

☐ **STRIP** #15—The hit anthology featuring stories by the best British writers and artists. A Marvel U.K. comic. 48 pages. Direct Sales only. For Mature Readers. $2.50.

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Batroc—CAPTAIN AMERICA Trade paperback
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Calypso—SPIDER-MAN #3
Chimera—AVENGERS #325
Circus of Crime—POWER PACK #59
Combine—AVENGERS #324
Dr. Doom—WHAT IF—? #18
Dr. Nefarius—CAPTAIN AMERICA
Dormammu—DR. STRANGE #22
Dragon Man—CAPTAIN AMERICA Trade paperback
Dreadlock—AVENGERS WEST COAST #63
Flagsmasher—GHOST RIDER #63
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Loki—X-MEN #269
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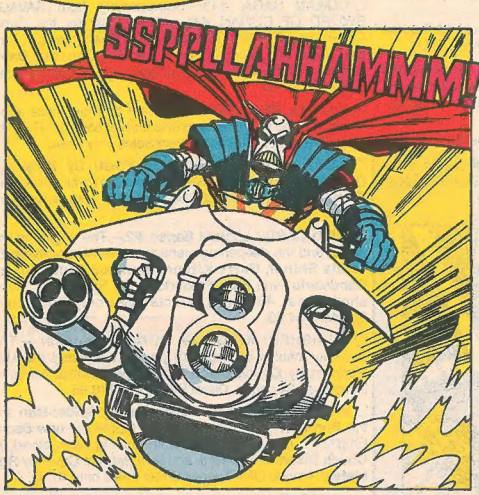
Mandarin—IRON MAN #261
Merre Twins—NAMOR THE SUB-MARINER #7
Master—ALPHA FLIGHT #89
Meltdown—AVENGERS #89
Mimic—MARVEL COMICS PRESENTS #60, 61
Mutant Liberation Front—NEW MUTANTS #94
Peace Corpse—AVENGERS #29
Secret Empire—MOON KNIGHT #19
Slug—MARVEL COMICS PRESENTS #60
Stryfe—NEW MUTANTS #94
Super Skrull—INCREDIBLE HULK #374
Thanos—THANOS QUEST #6
ULTIMATUM—GHOST RIDER #6
Ymir—THOR #424, 425

NEWSWATCH



ITEM! Get ready, Death's Head—you're about to meet your maker—literally! That's the premise of the upcoming Death's Head graphic novel, THE BODY IN QUESTION, by DH-creators Simon Furman and Geoff Senior. The 64-page book will explore, in depth, how Death's Head came to be created. As Simon noted, DH's origin "has always been something of a gray area. There's never been any mention of it."

In THE BODY IN QUESTION, we learn that Death's Head was created by Lupex, a demonic sorceror from another dimension who wears a suit of armor similar to Death's Head's. Lupex switches bodies every time his current one wears out. Originally Lupex built the Death's Head robot as a shell to store his mind in, but the robot vanished out from under him.

In the grahic novel, Lupex finds out that Death's Head was spirited away to the future. Now the creator wants his creation back! This causes some problems, because the robot Death's Head is, as Simon put it, "happily set up as a bounty hunter in the year 2020."

When Lupex tracks the robot down, it comes down to Death's Head vs. Death's Head. Said Simon, "(The robot) becomes the hunted, rather than the hunter. It's a matter of survival." The hunt begins in August. Don't miss it!

MARVEL® TOP TEN

Our top ten list comes to us this month from our home office in Milwaukee. And here it is . . .

THE TOP TEN BEST-LOOKING BABES FROM 60s SITCOMS

1) Batgirl (From BATMAN)
2) Ginger Grant (from GILLIGAN's ISLAND)
3) 99 (from GET SMART)
4) Cat-Woman (from BATMAN)
5) Ellie May (from BEVERLY HILLBILLIES)
6) Jeannie (from I DREAM OF JEANNIE)
7) Judy (from LOST IN SPACE—technically not a sitcom, but . . . pretty darn close)
8) Cissy (from FAMILY AFFAIR)
9) Rangler Jane (from F TROOP)
10) (Three-way tie) Bobby-Joe, Billie-Joe, and Betty Jo (from PETTICOAT JUNCTION)

OOPS! Looks like we accidently ran a top ten list that was intended for the DAVID LETTERMAN show. Now, where did we put that Marvel Top Ten list? Ah, here it is. Here now are the top ten best-selling comics in the Direct Sales Market for April, 1990, as compiled by our Vice President/Direct Sales, *Carol Kalish.*

1) X-MEN #262
2) AMAZING SPIDER-MAN #333
3) WOLVERINE #25
4) PUNISHER ANNUAL #3
5) X-FACTOR #55
6) EXCALIBUR #23
7) PUNISHER WAR JOURNAL #19
8) PUNISHER #334
9) GHOST RIDER #2
10) GUARDIANS OF THE GALAXY #1

MARVEL® TRIVIA QUIZ

Sometimes it's fun, and sometimes it's scary—you find yourself recognizing the real world because you've seen it in Marvel Comics. When I first saw Rockefeller Center in 1977, I recognized it because of Spider-Man's recent battle there! Now I live near Palos Verdes, and I keep expecting to see the West Coast Avengers flying overhead! All of which provides a sneaky segue into this month's trivia test, a geographically-oriented quiz which draws from the lives of the Avengers on both coasts. The location of the answers, as always, is page 32.

—*Brian Nelson*

1. Where did Puma ally with the Avengers against the U-Foes?
A) Ellis Island
B) Ryker's Island
C) Magneto's Island
D) Gilligan's Island

ITEM! It's a busy month for our friends overseas, as they have another new series ready to hit our shores in August. PENDRAGON is the title of a 6-issue monthly limited series brought to you by the fine folks at Marvel U.K. The series is written by Dan Abnett and John Tomlinson, with art by Gary Erskine and Andy Lanning. The cover to the first issue is by Alan Davis, of EXCALIBUR fame!

PENDRAGON combines a terrifying character from Britain's mythological past, Arthurian legends, and industrial espionage in a frantic race around the world. One of the major members of EXCALIBUR, Captain Britain, plays a large role in PENDRAGON, as he and Dia Thomas of WHO — the Weird Happenings Organization — investigate a bizarre series of deaths.

When all the patrons in a London hamburger restaurant wind up mysteriously dying, Captain Britain and Dia suspect foul play. They find the deaths are connected to a large conglomerate and the demise of a hormone farmer. From there, the pair are plunged into an ecological thriller that will require all of their special abilities to survive.

PENDRAGON #1 goes on sale in August for $1.95. It's a special treat no EXCALIBUR fan will want to miss!

2. Secret agents from what country kidnapped and dismantled the Vision?
A) Russia
B) France
C) Canada
D) Jamaica

3. In Eastern Europe, the West Coast Avengers discovered the horrific fate of Hank Pym's first wife:
A) Maria Iliescu
B) Maria Trovaya
C) Maria Van Duyn
D) Maria Shriver

4. Tigra defeated Tiger Shark with the aid of what Avenging San Franciscan?
A) the Swordsman
B) Hellcat
C) Captain Marvel
D) Mark McGwire

5. Which Avenger claims ancestors who lived in California under Spanish rule?
A) Mockingbird
B) Tigra
C) Firebird
D) USAgent

6. What planet was ruled by the renegade Avenger Moondragon?
A) Ba-Bani
B) Barsoom
C) Badoon
D) Babaloo

7. Hank Pym's court-martial was precipitated by his conduct during the Avengers' battle to drive out the Elfqueen from:
A) The United Nations Building
B) Washington, DC
C) the Space Needle in Seattle
D) the International House of Pancakes

8. A steelworker-turned-molten man made which city an inferno for the Avengers?
A) Detroit
B) Pittsburgh
C) Akron
D) Waco

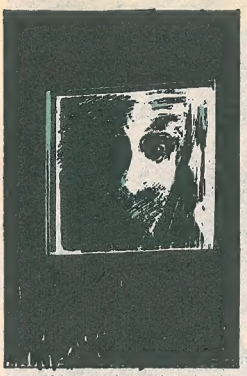
9. And Wonder Man was felled by the Black Talon in what other prominent American city?
A) Atlanta
B) Boston
C) New Orleans
D) Walla Walla

10. Back in plain old New York, Avengers Mansion was once besieged by a radical hate group, which sacrificed its members as living bombs in an attempt to assassinate:
A) the Black Panther
B) Captain America
C) the Vision
D) Jarvis

11. The Avengers' 100th issue flightfest took them to the fabled land of:
A) Asgard
B) Olympus
C) Avalon
D) Oz

12. The Avengers first witnessed the power of the Man-Ape in:
A) the Savage Land
B) Wakanda
C) South Africa
D) Technicolor

© 1990 Chuck Dixon and Jorge Zaffino



ITEM! What is the sinister secret of SEVEN BLOCK? Only writer Chuck Dixon and artist Jorge Zaffino know for sure, and they're not telling!

SEVEN BLOCK is a 48-page bookshelf format one-shot from Epic Comics. Editor Marc McLaurin describes SEVEN BLOCK as "a sociological science-fiction/horror thriller." The story takes place in a maximum security prison, where a government agency is performing medical experiments on prison volunteers. The purpose of the experiments is to develop a form of germ warfare that is designed to attack certain ethnic groups.

The first volunteer from Seven Block is kept locked up in a cell, away from all prying eyes. The next two volunteers are a young Hispanic girl named Martinez and an American Indian named Tanner. Both Tanner and Martinez have made a number of enemies since their arrival in the prison, making their continued existence very unlikely. They have no family, no ties—thus, they are perfect subjects for experiments in Seven Block.

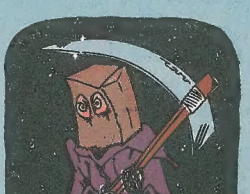
SEVEN BLOCK follows the story of Tanner and Martinez from their imprisonment up through the horrifying experiments that are performed on them. The book details the physical and emotional changes they go through. What will be the end result of the experiments in SEVEN BLOCK? Will Tanner and Martinez survive? And if they do, will they be any different? And what happens when the first volunteer from Seven Block gets out?

All the answers await you in SEVEN BLOCK, a book which features color by Julie Michel (of the PUNISHER GRAPHIC NOVEL), and goes on sale in August. Marc described SEVEN BLOCK as "very fast-paced, very slowly horrifying." Although SEVEN BLOCK stands alone as a story, Marc noted that it could lead to a series if response warrants it.

Marc added that SEVEN BLOCK is part of a new wave of one-shots from Epic (including the recent TALES FROM THE HEART) which offer a variety of subject matter from drama to horror. Marc would like to do more one-shots of different genres in the future. "I think comics are like movies," he concluded. "There should be as many different types of comics as there are movies."

PROFILE:

Jim Starlin



Marvel freelance credits (past): CAPTAIN MARVEL, WARLOCK, DEADLY HANDS OF KUNG FU, SILVER SURFER, IRON MAN, THANOS MINI SERIES, PUNISHER and upcoming INFINITY GAUNTLET AND LADY EL (a novel).

Marvel freelance credits (present): SILVER SURFER.

My place of birth is: Detroit, Michigan.

People who knew me in high school thought I was: Destined to be an artist or a criminal.

My hobbies are: Motorcycles and four wheelers, trips to Mexico to visit Mayan ruins and my three cats: Electra, Oedipus, and Medusa.

My favorite performers are: Michelle Phillips, Sean Connery, Ed Harris, and Tina Turner.

The last good book I read was: *101 Uses for a Dead Cat.*

The last good movies I saw were: *Henry V* and *Basket Case II.*

If they were making a movie of my life, I'd like to see my part played by: Ed Harris or Pee Wee Herman.

My oddest habit is: I have no odd habits and anyone who told you I do is lying.

My greatest accomplishment outside the comics field is: surviving living with my three cats: Electra, Oedipuss, and Medusa.

The reason I got into comics was: I was starving, and the cats insisted I go out and find work.

The biggest influences on my work include: Charles Dickens, John D. McDonald, Roger Zelazny, Jack Kirby, Shakespeare, Steve Ditko, Elmore Leonard, Timothy Leary, NASA, J.F.K., Warner Bros. cartoons, and life in general.

The single work of which I am most proud is: THE DEATH OF CAPTAIN MARVEL.

My greatest unfulfilled ambition in the comics field is: To do a "HOW TO DRAW AND WRITE COMICS GOOD" graphic novel.

The worst part of my job is: Long hours at the drawing board or computer alone.

When nobody's looking I like to: Torture my cats.

The one thing I really want the world to know about me is: I was never under that paper bag in "HOW TO DRAW AND WRITE COMICS GOOD."

Last month I was running off at the typewriter about the future of the comics industry. I mostly examined "our side" —the production side of the comics. This time I want to look at your side, and by "you," I mean the reading public. Without you to demand our product, we will be out of business, plain and simple. Yet I fear certain trends which threaten to cause our future readership to dwindle.

The first of these trends is all *our* fault, the fault of the comics industry's ever-increasing quest for "sophistication," and our sometimes alarming failures of craft. This trend is overcomplication and inaccessibility. Our comics are becoming more and more difficult for a casual reader to pick up and be able to tell what is going on. I believe if you can't understand what you're reading, you're less likely to enjoy it. If you don't enjoy it, I believe that you're less likely to want to read another and potentially begin a lifelong comics buying habit. Some of our books are such that you have been reading them for a while to understand what's going on, if even then. If it's easier to *stop* reading the books than to *start* reading them, then I fear we're writing for an ever-diminishing audience. I think most comics today need to be better crafted (plotted and scripted and drawn) in order to draw more civilians into the comics reading fold. I have high hopes that the new Disney and Voyager lines of comics books targeted for a younger audience will assist our own Star line in creating "entry-level" comic books in order to attract new readers from the ranks of the young.

That brings me to the second trend that I see as devastating to our industry's future, and unlike the first one, this trend is almost totally out of our hands. The trend is America's declining literacy rate. Put simply, it means growing numbers of Americans are *not* learning how to read. The Curtice Circulation Company meeting that my colleague Bob Budiansky attended provided some sobering statistics about the decline in interest in reading that has implications for all branches of the publishing world. In 1970, every household in America purchased an average of 1.07 newspapers per day (that means, every home bought at least one). In 1988, that figure's dwindled to an average of .65 per day (only 2/3 of all households buy a daily newspaper). Circulation for newspapers, magazines, and books is way down, despite our ever-growing population. What ails publishing in general, I figure, bodes ill for comic book publishing as well.

As I see it, there are three major enemies of reading today that are largely responsible for our nation's growing illiteracy problem: drug use, television, and videogames. If you happen to be a partaker of any of the aforementioned commodities, hear me out before you form your lynch mob. I'll take them in order.

Drugs: Reading can be an escapist activity, so can taking mind- and mood-altering drugs. I have to believe that those who need to escape from the rigors of reality choose one or the other, seldom both. The illicit drug culture, from what I know of it, does not appear to be much into reading. The drugs apparently are sufficient escapism unto themselves. Drug use in America is growing tremendously. While the phenomenon, according to government law enforcement agencies, was once confined to the fringes of society, it has invaded the mainstream and drug use is now commonplace in all walks of society. From what I've read, the lifestyle choices made by frequent drug users leave little room for other leisure activities. If drug use begins early enough, essential reading skills or habits may never be developed. This is *one* reason why I think the literacy rate is what it is.

Television: According to figures I recently read in *TV Guide*, the average American television viewer watches seven hours of TV a day. This is an *average*. So for every person like me who watches one to two hours a day, there is another person who watches twelve hours per day to make up for me! This is an incredible amount of time to devote to any one thing—particulary a relatively passive activity like TV viewing. Now I don't know if this means people give seven hours of undivided attention to the tube or not, but I do not know many people like myself who actually read while semi-watching their requisite two hours of TV a day. I believe that watching this much television leaves very little time (if not inclination) to read. Reading is a heck of a lot more work than watching television, and to judge by how lethargic I get when I exceed my TV viewing allowance for one day, the nation as a whole must be getting lazier. And another thing, it *costs* to keep one's self in a steady supply of new reading material. Buy something to read and it costs you money. Take out somethino from the library and it costs you the energy to go and get it. You can get a steady supply of new TV shows pretty much for free, and all it takes is a push of the remote control to get it. That's another reason why I think the literacy rate is what it is. 99% of the nation has a television.

Video games: There is nothing wrong with playing games of almost any kind, video or otherwise. I sincerely doubt, however, that one can read while playing a game. Before video, game-playing was primarily a social experience: there were far more games you needed *other* people to play than you could play by yourself. Video games you can play by yourself, for as long as you feel like playing. Though not a video game player myself, I'm told that the games are quite engrossing and many people spend many hours a day in play, mastering the intricacies of the game. Not only is this time that previous generations might have spent reading, but I also have to think that reading and video game playing have little in common skillwise. While today's kids could be honing their reading skills, I calculate a substantial number of them are honing their eye-hand coordination and reaction times. I think this is the third major phenomenon that accounts for our nation's alarming drop in literacy.

If we're cultivating a nation of non-readers, I have no reason to think that non-readers will make exceptions for comic books. While comics are easier to read than unillustrated books (I could follow the gist of a story in a comic looking at the pictures well before I could figure out all of the words), they are still *reading*. You don't acquire a taste for reading, you won't want to read anything, even flimsy books with colorful pictures. I sometimes hear folks debating if comic books are legitimate literature. I say yes, though I don't think that comics are *great* literature just yet. But you know something? The literary values of a story don't have to be all that great and they'll still have the capacity to stir imaginative minds and make them want to read. I believe sophomoric material has the capacity to whet one's appetite for more meaningful material, at least for some people.

In the 1950s comics were seen as the enemy of young minds, leading the impressionable young to cultivate useless if not downright harmful fantasies. I predict that in the 90s this same medium of youthful corruption will be hailed as the *friend* of young minds, the best hope for getting the impressionable young into the habit of reading, and the last bastion of literacy in America. We're going to need all the readers we can get, not just for the sake of the comics industry, but for the sake of our nation's future.

—Mark Gruenwald

MIGHTY MOUSE™

Look! Up in the sky! It's a bird! It's a plane! It's a . . . rodent?! Yes it's Mighty Mouse! Mighty Mouse, defender of all "mouse-kind," protector of the innocent, the subject of Pearl Pureheart's affection and all around good guy! And also the most recent addition to the super-being roster at Marvel.

That's right mouse-fans, Mighty Mouse is here in all his gold and crimson glory, in his very own monthly series. And loyal fans will be thrilled by this updated, yet true-to-form version of our Mighty crusader.

Sid Jacobson, editor on MIGHTY MOUSE, remarked that fans of both the old Terrytoons and the more recent Ralph Bakshi versions of Mighty Mouse, will be pleased. "In this comic book version of Mighty Mouse, we'll be using characters and other conventions from both the old and new cartoons. In the first issue, for instance, Mighty Mouse goes up against his oldest arch-enemy, Oil Can Harry. And in the very next issue he faces one of the great Bakshi characters, The Glove. Other great Bakshi characters will also be returning, such as Bat Bat and the Cow." Sid also stressed the fact that the look of Mouseville will be similar to the Bakshi interpretation.

Taking on the writing duties on MIGHTY MOUSE will be experienced Star comics writer Michael Gallagher, whose many credits include COUNT DUCKULA and ALF. Pencilling will be handled by Ernie Colon. We spoke to Michael, who told us that this assignment will be his most fulfilling to date. "Mighty Mouse was always my favorite cartoon character as a kid, so getting the opportunity to write him is like a dream come true."

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Michael commented on how he plans to handle his cartoon hero. "Much of the humor in the book will be derived from satirizing other comic books. In the first issue we play on the Batman Dark Knight theme, the title being 'The Return of The Dark Mite.' And issue #4 will be called 'Mices on Infinite Earth.'

"When I write Mighty Mouse, I try to do it on two levels," says Michael. "It's like when you watch Bugs Bunny as a kid, you get a kick out of it because its wacky. But as an adult the jokes become more apparent. This is how I'm trying to approach the new Mighty Mouse."

Although many may not realize, Mighty Mouse is no stranger to Marvel. Stan Lee remembers when Mighty Mouse first joined the team way back in 1946 when Marvel was known as Timely Comics. "I went to Paul Terry, at that time the head of Terrytoons. And I said that we should publish comics based on some of his characters. So we signed on Mighty Mouse, and Heckle and Jeckle among others.

"Everything that goes around comes around, I guess," mused Stan. "It's only fitting that one of Marvel's first super heroes should return to join the roster of the many immortals who bask in the glory of the Marvel Age."

The first issue of the new MIGHTY MOUSE begins with our hero in retirement, assuming the somewhat less stressful life of a television anchorman. But it isn't long before the "Dark Mite" is forced out of his heroic hiatus in order to save the beautiful Pearl Pureheart from the clutches of the evil Oil Can Harry. Will he succeed? Will he restore order to peaceful Mouseville? And more importantly, is he a mutant? I mean he got his powers from chugging down massive doses of vitamins, but wouldn't he have to be a mutant in order for those vitamins to affect him the way they did? Oh well, perhaps thats a question only Peter Sanderson can answer in the Mutant Report on page 18 of this issue of MARVEL AGE MAGAZINE.

But before you jump ahead, we'd like you to take a look at a special preview of the fantastic first MIGHTY MOUSE issue. Enjoy!

—Tom Daning

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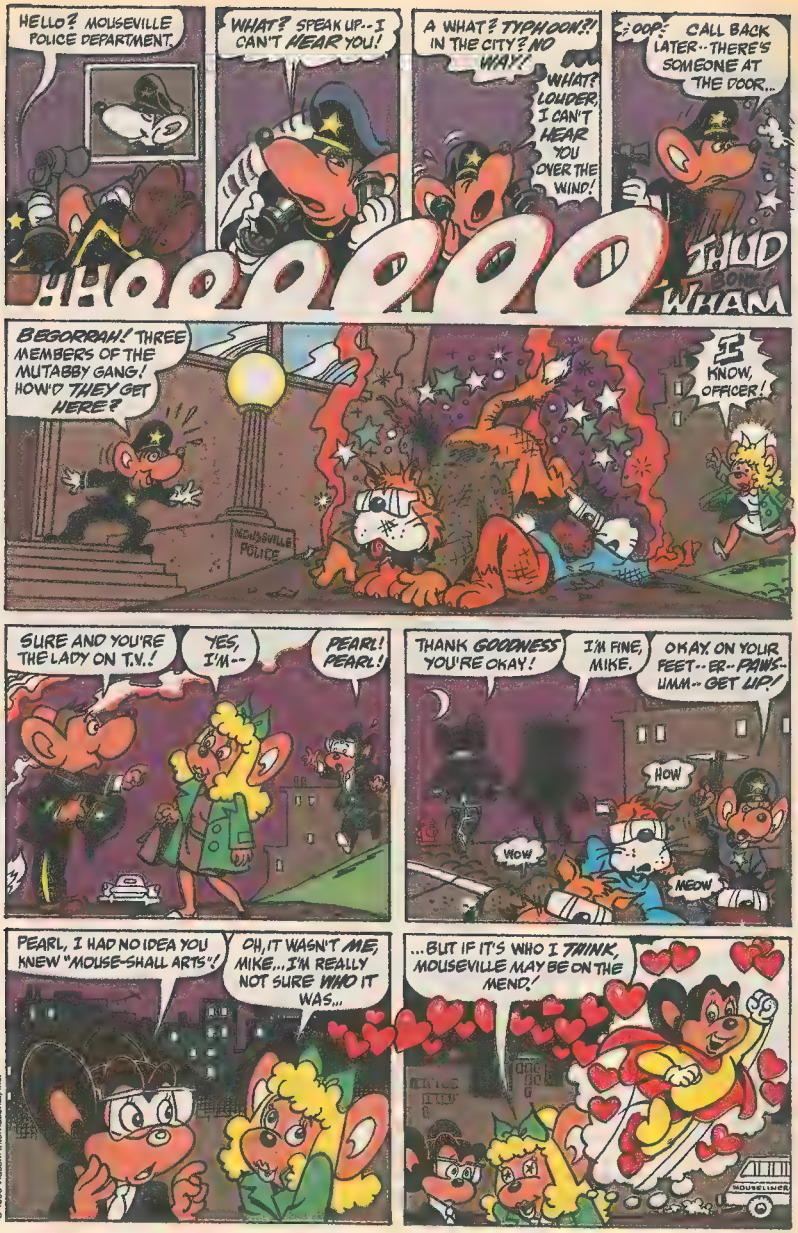
HELLO? MOUSEVILLE POLICE DEPARTMENT.
WHAT? SPEAK UP--I CAN'T HEAR YOU!
A WHAT? TYPHOON?! IN THE CITY? NO WAY!
WHAT? LOUDER, I CAN'T HEAR YOU OVER THE WIND!
OOOP! CALL BACK LATER--THERE'S SOMEONE AT THE DOOR...
!HOOOOOO
THUD
BOM
WHAM
BEGORRAH! THREE MEMBERS OF THE MUTABBY GANG! HOW'D THEY GET HERE?
MOUSEVILLE POLICE
I KNOW, OFFICER!
SURE AND YOU'RE THE LADY ON T.V.!
YES, I'M--
PEARL! PEARL!
THANK GOODNESS YOU'RE OKAY!
I'M FINE, MIKE.
OKAY, ON YOUR FEET--ER--PAWS--UMM--GET UP!
HOW
WOW
MEOW
PEARL, I HAD NO IDEA YOU KNEW "MOUSE-SHALL ARTS"!
OH, IT WASN'T ME, MIKE...I'M REALLY NOT SURE WHO IT WAS...
...BUT IF IT'S WHO I THINK, MOUSEVILLE MAY BE ON THE MEND!
MOUSELINER

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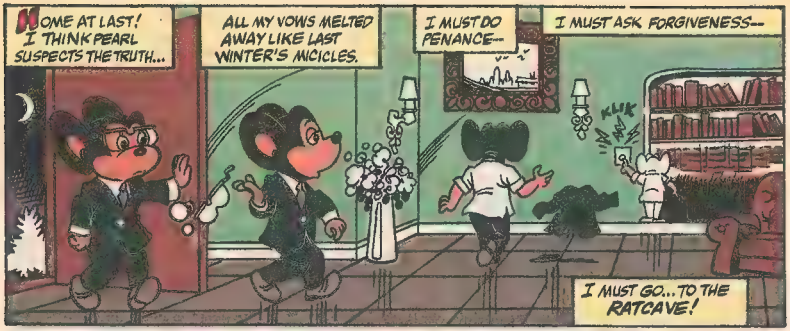
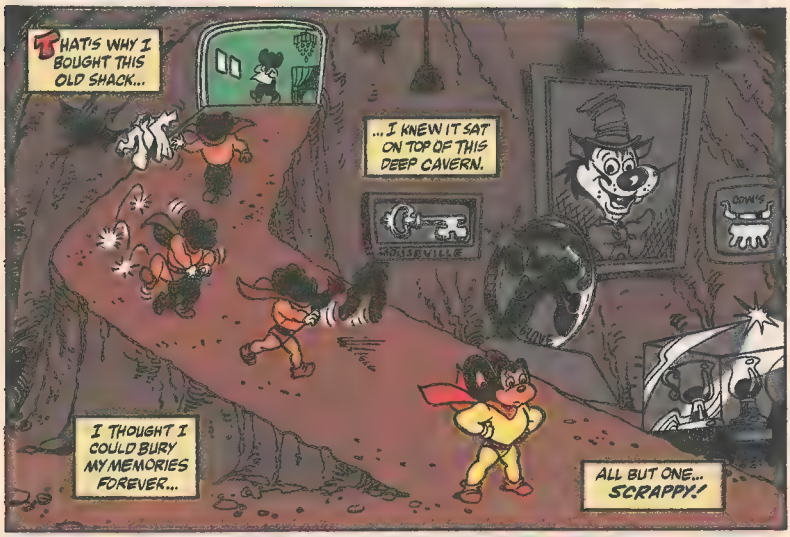
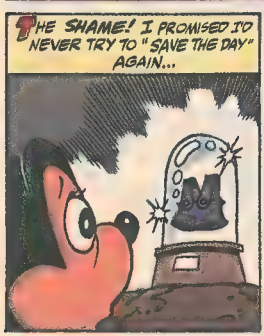

HOME AT LAST! I THINK PEARL SUSPECTS THE TRUTH...
ALL MY VOWS MELTED AWAY LIKE LAST WINTER'S MICICLES.
I MUST DO PENANCE--
I MUST ASK FORGIVENESS--
KHK
I MUST GO...TO THE RATCAVE!


THAT'S WHY I BOUGHT THIS OLD SHACK...
...I KNEW IT SAT ON TOP OF THIS DEEP CAVERN.
I THOUGHT I COULD BURY MY MEMORIES FOREVER...
ALL BUT ONE... SCRAPPY!

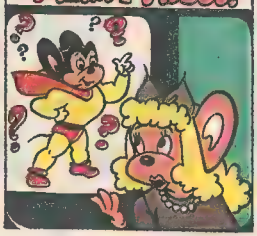

THE SHAME! I PROMISED I'D NEVER TRY TO "SAVE THE DAY" AGAIN...

ALTHOUGH I DID THIS ONE AT NIGHT, SO TECHNICALLY--

HEY! WHAT AM I SAYING? I FAILED YOU ON THAT DARK KNIGHT-- er-- NIGHT, LONG AGO, SCRAPPY...

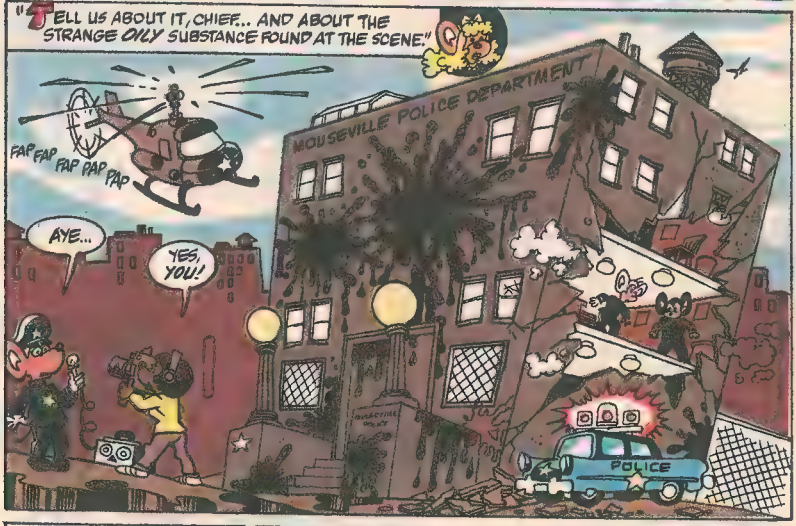
"Good day, Mouseville! Our top story--the capture of three mutabbys and their subsequent *jailbreak!*

"At first, your reporter thought this scenario signalled the return of **MIGHTY MOUSE!**



"But he was noticeably absent later last night when the cats escaped! We have police chief O'Reilly with us...

"Tell us about it, chief... and about the strange *oily* substance found at the scene."

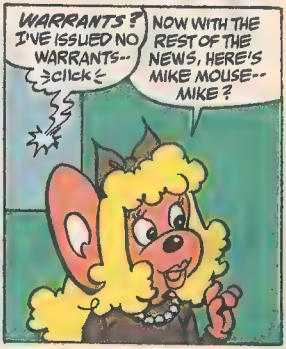


It was *horrible*, Pearl! This black goo dropped on the station house just as the mutabbys busted out...

That's *all* I can tell ye, lass...

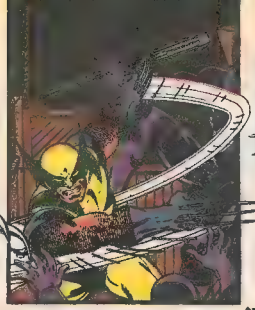
Thank you, chief! We'll get back to you if the situation warrants.

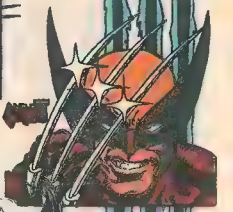
Warrants? I've issued no warrants--



Now with the rest of the news, here's Mike Mouse--Mike?

THE MANY FACES OF WOLVERINE!™

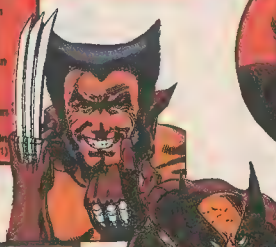




Though he hasn't been around as long as some of Marvel's other superstars (Wolvie first appeared in the pages of HULK #181, in 1976), Wolverine has inspired many of Marvel's mightiest artists to try their hand at illustrating him. Herewith, we present a sampling of some of the best of the bunch.

— Barry Dutter

1. John Byrne/Terry Austin (X-MEN #133)
2. Todd McFarlane (WOLVERINE #6)
3. Herb Trimpe/Jack Abel (INCREDIBLE HULK #181)
4. John Romita, Jr./Dan Green (X-MEN #207)
5. Kevin Nowlan (WOLVERINE #12)
6. John Buscema/Al Williamson (WOLVERINE #6)
7. Jim Lee (WOLVERINE #24)
8. Dave Cockrum/Terry Austin (X-MEN #104)
9. Art Adams (CLASSIC X-MEN #1)
10. Mark Silvestri/Dan Green (X-MEN #241)
11. Frank Miller/Joe Rubinstein (WOLVERINE Limited Series #1)



STAN'S SOAPBOX

Hi, Heroes.

Please allow me to apologize! In this month's column I'm about to commit an unpardonable offense! I'm going back on a promise I made to myself! Hate to do it—but can't help it. I mean, even though it may startle you to learn this, I'm only human—subject to the same failings and foibles as real people.

And if that paragraph hasn't gotten you totally hooked, I'll quit writing Soapboxes and go back to Willie Lumpkin!

Now, to be serious for a moment, which isn't easy for a guy like me, let's get back to the matter at hand . . .

I had promised myself not to mention Marvel's latest blockbuster production in this month's column. You know the one I mean, the upcoming and long-awaited, tentatively titled MARVEL WORLD OF TOMORROW!

After devoting the entire Soapbox to it last ish, I was afraid it might be a matter of overkill; I mean, I don't want you to get tired of hearing about it before it even goes on sale! And, most important of all, I would never, ever want you to get the idea that good ol' Stan is trying to huckster something! O, perish forbid! You know me—the master of the soft sell, the low-key, mellow Mr. Cool who'd never ever dream of recommending a mag for you to buy, or of telling you how great he thinks mighty Marvel is. In fact, so laid-back am I that you probably never even realized until now, because I gave no hints, that I have some sort of connection with the world's greatest bullpen!

But, enough humility for now. I sometimes suspect it ill becomes me. So, back to the matter at hand (if anyone can still remember) . . .

Ever since the word of our pandemonious new project has gotten around, my phone's been ringing off the hook. It seems that everyone from Kagoshima to Kalamazoo wants more info about the worst-kept secret since Wolverine's hair transplant! They want to know who the new characters are, where the stories will take place, what the various gimmicks are and when the book'll go on sale.

Well, I'll try to clue you in as best I can—but I dare not tell you too much 'cause I don't wanna spoil the spectacular spate of surprises in store for you when you finally get your grateful little fingers on the most eagerly-awaited new title of the year!

For starters, our hero is the roughest, toughest, deadliest good guy this side of Godzilla! His name is RAVAGE—but you better not say it out loud unless you don't mind livin'on the edge! Needless to say, Ravage has a very special gimmick all his own, but there's no way I'm gonna reveal it now! Hey, if I tell you too much, I'll be like the kind of Klutz who tells you how a movies ends just as you're buying your ticket!

Anyway, if our hero Ravage is such a pistol, just imagine how muderous and destructive our super-villain is! In fact, the very mention of his name may give you a clue—he's known as DETH-STRYKE, and when he really does his thing he makes Dr. Doom seem like a scoutmaster. And what *is* his thing? C'mon now, I told you I'm not gonna spoil your fun by giving it away too soon!

As for the cogent query about where the stories take place, that's a tough one to answer. The whole universe is our stamping ground, although most of the really brain-blasting battle scenes occur not too far from where you live! So be sure to keep your doors locked, hear?

Unfortunatley, there's one question I still can't answer. That's the matter of when THE MARVEL WORLD OF TOMORROW will go on sale. I'm writing these peerless paragraphs on a sunny day in the middle of May. JOLTIN' JOHNNY BYRNE hopes to have all the artwork finished by the middle of June, after which I'll write all the dialogue and captions and, most important of all, the credits wherein I endeavor to make our names as large as possible! My scripting should be completed by the middle of July (which is approximately when this issue of MARVEL AGE MAGAZINE should be on sale). It'll also take two or three weeks to color the artwork in such a way that each unforgettable page becomes like a poster suitable for framing! So, I'm guessing (and hoping) that we can put the whole ball of wax together in time to have it on sale and in your greedy little hands before Christmas of this year!

But before I turn you loose, I've got to add one more thing. I've already seen some of the pages which Byrnie has drawn. They're totally spectacular! I'm not even sure why I have to bother adding any words to his illustrations; the books will probably sell on the strength of the artwork alone! In fact, Two-Gun Tom DeFalco ought to pay me extra for *not* writing, so that I won't desecrate the pages with my usual dizzy dialogue balloons!

Well, that's it for now. I apologize for breaking my promise to myself and talking about THE MARVEL WORLD OF TOMORROW, but I knew you'd never forgive me if I didn't remind you to watch for it—because the first issue will probably sell out faster than you can say "errare humanum est!"

Excelsior!

Stan Lee

WILLIE LUMPKIN

STAN AND DAN'S CLASSIC COMIC STRIP FROM THE FABULOUS FIFTIES

© 1990 by Stan Lee and Dan DeCarlo

SOME REPORTERS ARE WAITING FOR YOU, MR. BLUSTER!
AH! GOOD! GOOD!
VOTE FOR BLUSTER
HERE I AM, BOYS! READY TO ANSWER YOUR EVERY QUESTION!
PHILIP BLUSTER
I'LL DISCUSS ANY SUBJECT, OPENLY, FEARLESSLY!
I JUST ASK ONE LITTLE FAVOR...
PRESS
DON'T QUOTE ME!

MILLIE THE MODEL MEETS IRON MAN

I'M SO PLEASED YOU CHOSE TO DINE WITH ME TONIGHT, MILLIE.

AND WHY SHOULDN'T I, TONY? AFTER ALL, YOU'RE HANDSOME, YOU'RE INTELLIGENT, YOU'RE WELL GROOMED, AND, oh YES, YOU'RE RICH!

I'M ALSO IRON MAN, BUT I NEVER TELL 'EM THAT ON THE FIRST DATE...

HEMBECK NOTE

BETWEEN THE YEARS 1945 AND 1973, MARVEL PUBLISHED THE ADVENTURES OF MILLIE COLLINS, BETTER KNOWN TO HER FANS AS MILLIE THE MODEL.

ALTHOUGH THERE WERE SEVERAL VERSIONS OF THE CHARACTER, LIKE ANY FIRST GENERATION MARVEL FAN, THE ONE I'M FAMILIAR WITH CO-EXISTED IN THE EARLY SIXTIES WITH THE MORE HERALDED LEE, KIRBY, DITKO AND HECK MASTERWORKS.

UNLIKE PATSY WALKER, MILLIE'S COMPANION IN THE GIRL'S HUMOR FIELD, OUR MODEL DIDN'T BECOME A FULL FLEDGED SUPER HEROINE (LIKE HELLCAT) OR MARRY ANOTHER IMPORTANT CHARACTER (LIKE DAIMON HELL-STROM). OUTSIDE OF A FEW PANELS IN AN ISSUE OF THE DEFENDERS, I DON'T RECALL ANY SORT OF CROSSOVERS INTO THE MARVEL UNIVERSE. BUT THERE COULD'VE BEEN.

FOR ONE THING, MILLIE'S BOSS, HOWARD HANOVER OF THE HANOVER MODELING AGENCY, IS THE SPITTING IMAGE OF TONY STARK--

--BETTER KNOWN TO YOU ALL AS THE FELLA ALL MIXED UP IN THIS ARMOR WARS II BUSINESS.

HEY, I WASN'T THE ONLY ONE WHO THOUGHT SO, EITHER. VINTAGE LETTER COLUMNS FROM BOTH BOOKS FEATURED READERS POINTING OUT THE EXTREME SIMILARITY OF THE TWO GENTLEMEN TO FOUNDING EDITOR STAN ... DECADES AGO.

WHAT WITH TONY STARK BEING A WEALTHY PLAY-BOY, AND MILLIE COLLINS BEING A FAMOUS MODEL, ODDS ARE THEIR PATHS WOULD CROSS SOMEWHERE DOWN THE LINE, RIGHT?

OH, SURE. MILLIE HAD A STEADY THING WITH HER PHOTOGRAPHER, CLICKER HOLBROOK, BUT THAT NEVER PREVENTED HER FROM DATING OTHER MEN.

HER BOSS, MR. HANOVER, WISHED HE WERE ONE OF THOSE OTHER MEN, BECAUSE, YOU SEE, HE'S SECRETLY IN LOVE WITH HIS EMPLOYEE.

BUT TODAY, HER DATE IS TONY STARK. SO COME ON, INDULGE ME MY FANTASY LOVE CONNECTION, AND READ A LITTLE THING I LIKE TO CALL...

Glamor WARS!

MR. HANOVER?? BOSS, WHAT ARE YOU DOING HERE?

I--I SHOULD'VE TOLD YOU THIS A LONG TIME AGO...

ALL RIGHT STARK--FREEZE!

EEEK!!

GOSH! GORGE SHE BE A MODE

HE

THIS'LL SAVE TROUBLE OF E ING TO THIS TR FELLOW THAT HE WRONG MAN-- OUTTA HE

LATER..

EMPLOYEES ONLY

GEE, THAT IRON MAN SURE IS SOMETHING.

SAY, I WONDER WHERE TONY WENT?

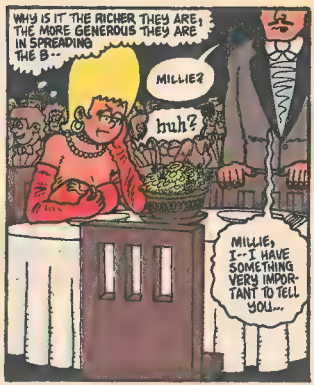
NOT TO MENTION MY BOSS--

OH MR. HANOVER?!

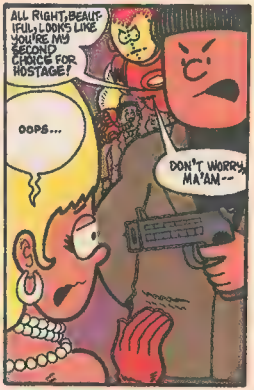
FRED HEMBECK © 1990 Fred Hembeck

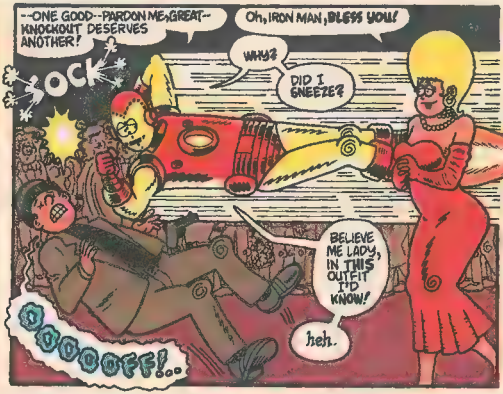
STARK, I'M AFRAID THERE'S SOMEONE
YOUR PLANT HERE WHO SAYS IT'S
NT THAT HE SPEAK WITH YOU.
Ah, BUSINESS...

MY ONLY CONSOLATION, MY DEAR, IS IN THE KNOWLEDGE THAT WHILE I'M AWAY, BEAUTY SUCH AS YOURS CAN ONLY GROW.
MISS ME?
WHAT WOMAN WOULDN'T?

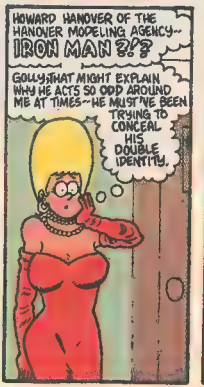

WHY IS IT THE RICHER THEY ARE, THE MORE GENEROUS THEY ARE IN SPREADING THE B--
MILLIE?
huh?
MILLIE, I--I HAVE SOMETHING VERY IMPORTANT TO TELL YOU...

SHE'S..
SOUS!!
SHOULD
...A
EL!
y!
E ME THE
XPLAIN-
OUBLED
S HAS THE
"I'M
RE!!

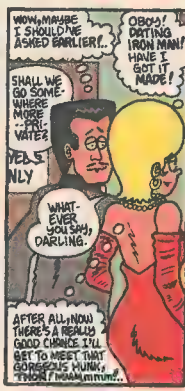

ALL RIGHT, BEAUTIFUL, LOOKS LIKE YOU'RE MY SECOND CHOICE FOR HOSTAGE!
OOPS...
DON'T WORRY, MA'AM--

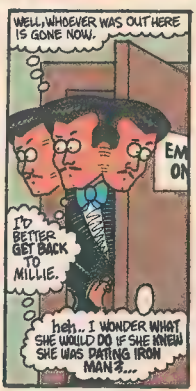

--ONE GOOD--PARDON ME, GREAT--KNOCKOUT DESERVES ANOTHER!
Oh, IRON MAN, BLESS YOU!
WHY?
DID I SNEEZE?
SOCK
BELIEVE ME LADY, IN THIS OUTFIT I'D KNOW!
heh.
OOOOFF!..

?


HOWARD HANOVER OF THE HANOVER MODELING AGENCY--IRON MAN?!?
GOLLY, THAT MIGHT EXPLAIN WHY HE ACTS SO ODD AROUND ME AT TIMES--HE MUST'VE BEEN TRYING TO CONCEAL HIS DOUBLE IDENTITY.

SORRY I RAN OFF MILLIE, BUT AFTER ALL, I'M NOT IRON MAN!
NO, OF COURSE YOU'RE NOT.
THERE IS SOMETHING I NEED TO TELL YOU.
heh..
YOU WANT ME TO LEAVE CLICKER AND BE YOUR SWEETIE, RIGHT?
WHY.. YES.
OKAY.
O-OKAY? JUST LIKE THAT?
YUP, JUST LIKE THAT.


WOW, MAYBE I SHOULD'VE ASKED EARLIER!..
OBOY! DATING IRON MAN! HAVE I GOT IT MADE!
SHALL WE GO SOMEWHERE MORE PRIVATE?
WHATEVER YOU SAY, DARLING.
AFTER ALL, NOW THERE'S A REALLY GOOD CHANCE I'LL GET TO MEET THAT GORGEOUS HUNK, "THOR"! MMMMMMM!..


WELL, WHOEVER WAS OUT HERE IS GONE NOW.
I'D BETTER GET BACK TO MILLIE.
heh.. I WONDER WHAT SHE WOULD DO IF SHE KNEW SHE WAS DATING IRON MAN?...

X-TRA THE MUTANT REPORT X-TRA

VOLUME 5 "THE NEXT STEP IN NEWS EVOLUTION" NUMBER 7

THE MUTANT LIST

Sometimes it seems as if everyone in the Marvel Universe these days is a mutant. That's not really the case, of course, but here certainly are a lot of them, so MARVEL AGE MAGAZINE asked me to compile a list of the Marvel mutants.

The first problem in putting together such a list is defining what a mutant is. Some readers think that all super-powered characters are mutants. It is indeed true that you can say that a character whose genetic structure was altered, giving him or her superhuman powers, has been mutated. Hence, exposure to gamma radiation mutated Bruce Banner, transforming him into the Hulk.

But, strictly speaking, Marvel defines a mutant as someone who was born with an unusual genetic make up that gives him or her abilities, or a physical appearance different from those of ordinary human beings. Usually one or both of the mutant's parents were exposed to a mutagenic agent, such as certain kinds of radiation, causing their child to be born with a mutant genetic structure. Professor Xavier's parents were exposed to radioactive materials, and although they did not develop superhuman powers, their son did.

Usually a mutant's latent superhuman abilities emerge at puberty. A mutant may possess an unusual physical appearance even at birth, as was the case with Nightcrawler.

A character who was not born a mutant but underwent a mutation through natural or artifical means later in life is called a *mutate*. Most of the known "mutants" in the Savage Land, for example, are actually mutates having been given their powers by Magneto or by their Savage Land Mutate Brainchild. Technically speaking, the Hulk, Spider-Man, Daredevil, and the Fantastic Four are all mutates. Reed and Sue Richards' son Franklin, though, is a mutant, since the radiation that gave his parents their superpowers caused Franklin to be born with a mutant genetic structure.

In compiling this list I decided to eliminate mutants who are believed no longer to be alive, such as Toro and Cypher. I also left out many characters who may be mutants, but who have not been specifically stated to be such. For example, it has been suggested that the Falcon is a mutant due to his amazing, possibly telepathic rapport with his falcon Redwing, but there is no conclusive evidence on this point. I deleted Aurora and Northstar of Alpha Flight, who were once believed to be mutants; however, it now appears that they owe their powers to being the children of a supernatural being.

Then there were other conundrums to solve. I've listed Siryn, but technically speaking, she is not a mutant inasmuch as she has the exact same powers as her father, the Banshee, who is himself a mutant. (No such problem arises with Quicksilver and the Scarlet Witch, whose powers are completely different from those of their father, Magneto.) Captain Britain, Psylocke, and Longshot have all been called mutants in past Marvel stories, but I don't believe there is sufficient evidence to support such a conclusion. As far as we know, Longshot was an artificially created being without any real parents. As his origin story shows, Captain Britain clearly gained his powers through sorcery, and, according to Marvel UK's CAPTAIN BRITAIN series, he and his sister Psylocke are the children of a supernatural being. Since her powers resemble those of known mutant telepaths, I've given Psylocke the benefit of the doubt and added her to the list.

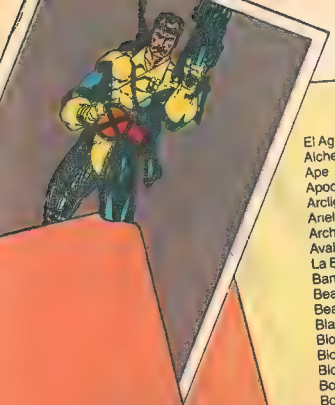
Then there are those famed "mutant misadventures" Cloak and Dagger. It is because they were mutants, we are told, that they were not killed by the drugs they were given but instead developed super-powers. So I've put them on the list, but I feel uneasy about it. After all, couldn't you argue that Peter Parker must have been a mutant, since the bite of that radioactive spider gave him super powers instead of radiation poisoning? By this reasoning the Hulk, the Fantastic Four, and, yes, virtually every super-powered human being on Marvel-Earth would be a mutant. But we have to draw the lines somewhere. Cloak and Dagger make the list, but Spider-Man and company do not.

Then there are entire communities of mutants, such as the Morlocks, the Gladiators, Mesmero's Demi-Men, and the mutant slave population of Genosha, who could probably fill a book the size of the Manhattan phone directory if only we knew all their names. Obviously, I've left them all out except for a handful of individuals who may have made memorable appearances.

You might wonder why Marvel-Earth seems to be swarming with superhuman mutants when the real world has none at all. In fact, in real life most major mutations in human beings cause deformities. Adnan Castorp, a character for THE DEFENDERS who had six fingers on each hand and suffered from a degenerative genetic disease, is the closest we have to a "real life" mutant in past Marvel Universe stories. There is evidence in some past stories that the genetic experimentation on humanity's ancestors by the First Host of the Celestials is responsible for the emergence of super-powers, mutant or otherwise, in the population of modern-day Marvel Earth.

The list that follows is by necessity incomplete. (For one thing, Chris Claremont was out of the country when I wrote this and thus unavailable for consultation!) There may be some minor or past characters missing. But more importantly, new mutant characters appear constantly in Marvel comics. And there is no end in sight. If we do this list over in another ten years, who knows, it might be twice as long!

—Peter Sanderson



El Aguila
Alchemy
Ape
Apocalypse
Arclight
Ariel (mutant alien)
Archangel
Avalanche
La Bandera
Banshee
Beast
Beautiful Dreamer
Black Queen (Selene)
Blob
Blockbuster
Blowtorch Brand
Boom Boom
Bora
Box IV (Madison Jeffries)
Caliban
Callisto
Cannonball II (Sam Guthrie)
Black Tom Cassidy
Adrian Leverkuhn Castorp
Catseye
Chance (Fallen Angels)
Lila Cheney
Cloak
Rusty Collins
Colossus
Crimson Commando
Concussion
Crucible
Cyclops
Dagger
Lorna Dane
Darkstar
Dazzler
Laura Dean
Destiny! II
Devil Dinosaur (mutant alien)
Diamond Lil
Empath
Erg
Famine
Amahl Farouk
Firestar
Flashback
Forge
Frenzy
Goblyn
Gypsy Moth
Harpoon
Havok
Iceman
Infectia
Iron Curtain
Jetstream
Jubilee
Karma
Leech
Legion
Living Monolith
Artie Maddicks
Jamie Madrox
Magik
Magmall (Amara Aguilla)
Magneto
Mandrill
Manikin
Marvel Boy II (Vance Astro)
Marvel Girl
Masque
Mastermind
Meggan
Mentac
Mesmero
Meteorite
Mirage II (Danielle Moonstar)
Mister Sinister
Mist Mistress
Mole
Moon Boy (mutant alien)
Mystique
Namorita
Nekra
Nightcrawler
Nuklo
Occult (Peeper)
Overrider
Paralyzer
Persuasion
Phoenix (Rachel Summers)
Piper II

Plasma
Poltergeist
Prism
Professor X
Psylocke
Pyro
Quicksilver
Quill
Jennifer Ransome
Razorback
Rictor
Rogue
Roulette
Sabretooth
Scalphunter
Scarlet Witch
Scrambler
Sebastian Shaw
Shadowcat
Siberian Tiger
Silver Samurai
Siryn
Stinger II
Storm
Strobe
Sub-Mariner
Nathan Christopher Summers
Sunfire
Sunspot
Super Sabre
Tar Baby
Tarot
Tattletale (Franklin Richards)
Termite
Think Tank (Mentallo)
Thunderbird II
Timeshadow
Toad
Tower
Unus
Ursa Major
Vanguard
Vanisher
War
Warlock III (alien mutant)
Whirlwind
White Queen
Wild Child
Wildside
Wiz Kid
Wolfsbane
Wolverine
Zaladane
Zero

THE ARMOR WARS II™

Bzzzzzzz. Bzzzzzzz. Bzzzzzzz. Is that a short circuit in Iron Man's repulsor rays?! No, that's the sound of everyone "buzzing" about the fantastic new developments in the life of our favorite shell-head. "Armor Wars 2," by John Byrne and John Romita, Jr., is shaping up to be one of the most exciting stories of the year.

As you'll recall, things went sour for Tony Stark when he lost control while battling the Living Laser in the first part of "Armor Wars 2." The Living Laser tricked Stark into revealing to the world that he is the original Iron Man, and that the news of Iron Man's death was a hoax.

Stark can only take control of his body now by locking himself in armor which is controlled by his mind. But Stark's body, controlled by outside forces, bashes against the armor, trying to get out and do what it is being told. If he can't find what is controlling him in time, Stark will do irreparable damage to his body.

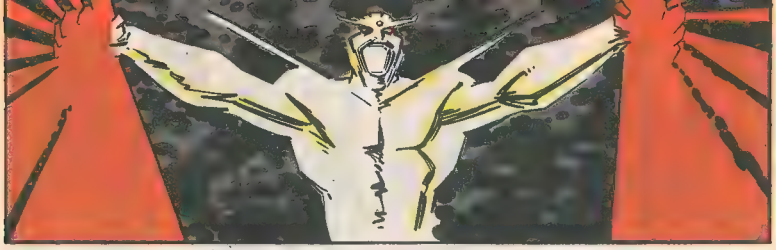
John Byrne says that "Armor Wars 2" will go on for at least ten issues, with big changes planned for the lives of Tony Stark and his armor-plated alter-ego.

"It's an Iron Man vs. Tony Stark story, but it's not your typical 'I must fight myself' kind of story," John explained.

"An event occurred recently in Iron Man's past which was not what we thought it was," J.B. commented cryptically. The event allowed unforeseen forces to take over Tony Stark's body, and control it like a puppet, while his mind watches, powerless over his actions.

Don't look for a happy ending, True Believers. John said that he's a fan of the old Iron Man who depended on his chest plate to stay alive. "Ultimately, Stark will become more dependent on his armor."

John noted that he's always wanted to work on Iron Man. "He's a fun character because he has so much power in both worlds. He's filthy rich, and he's a



super hero who puts on a suit and does good things," John said. "Tony Stark has no good reason to put on a suit and get the tar beaten out of him every 30 days or so," He continued. "He's not psychotic, he's not power-hungry, he just wants to do good.

"Iron Man is the kind of super hero you would be if you could be a super hero," John said, paraphrasing his good friend Roger Stern. "If you could be a super hero, you wouldn't put on a pair of leotards, you would put on a suit of armor with lots of weapons on it."

Johns Byrne and Romita, Jr. both said that they were not fans of the designs of Iron Man's current armor, but Romita, Jr. reworked the design a little bit, and came up with a look they both like.

"I really hate the current design of Iron Man's armor," J.B. said, "but something in the way J.R. draws it makes me like it."

John, Jr. felt it was time to make some modifications in the armor. "One thing that has always bothered me about that armor is that it could not possibly work on a human being. He would have to have more joints and telescoping joints and hinges. His hips and shoulders should be able to turn more, and flex in certain places."

J.R. also added a little bulk to the armor, created a pair of one-piece boots, and worked on a more mask-like face for Iron Man.

"J.R. is bringing his own perception of Iron Man to the book," John said. "There are lots more points where the armor turns and hinges. It looks terrific!"

Iron Man's armor isn't the only thing that's being updated; look for new approaches to old villains, as well. "Iron Man's rogue's gallery leaves a lot to be desired," John admitted, adding that he wants to expand Iron Man's rogue's gallery, and overhaul some of shell-head's older foes.

John wants to make some big improvements in Iron Man's villains. As a starting point, Byrne asked himself exactly what makes this character tick? "This villain might look pretty weak," Byrne noted, "but he's survived fights with Iron Man before. What made him survive?"

The first villain to be revamped was the Mandarin. The Mandarin will be a major force in the book. "He'll be Iron Man's Dr. Doom," John said.

"The Mandarin might seem pretty lame and clichéd, but what if you work with the character a little, and give it some class?" John asked. "J.R. worked on the Mandarin and designed the look and feel I wanted. He even redesigned his rings and made them look more like weapons and less like Pez dispensers."

John said he hopes to stay on IRON MAN as long as he can, and has plans for stories after the "Armor Wars 2" series is over. J.R. said he is happy working with Byrne, and would stay with IRON MAN for as long as Byrne did.

Will John Byrne ever pencil IRON MAN himself? "There's an outside chance I might do a fill-in," he said. "But I'm almost afraid to follow J.R."

—John Salerno

DARKMAN

TM

© 1990 Universal City Studios, Inc

Crime has a new enemy . . . and his face is falling off.

Heh. Just kidding. Sort of.

From Sam Raimi, the director of EVIL DEAD comes a suspenseful tale of horror and revenge. DARKMAN stars Liam Neeson (EXCALIBUR, SUSPECT) and will be out in theaters this July. And coming from Marvel is the comic adaptation of this bizarre film.

Peyton Westlake is a very brilliant, well-respected scientist working on the development of self-regenerating artificial skin tissue for burn victims. One dark night, a band of criminals burst into his lab while he is working, to seize some very important documents in his possession. Westlake is tortured, and the lab is blown up—with him in it. However, due to the nature of his research, the chemicals which are spilled on him in the explosion prevent him from being killed.

Thus is born—Darkman!

According to editor Bob Budiansky, "People think he's dead because his lab is burned to the ground. He's suffered nerve damage, so he doesn't feel pain. He seemingly has superhuman strength because nothing can hurt him since he doesn't feel it. He's almost like a walking corpse."

"He comes back to get revenge," says writer Ralph Macchio, who is adapting the motion picture from Universal. "But he is hideously scarred."

Westlake begins to design masks from the epidermal tissue he was creating in his lab. "It's like a mission impossible-type of thing," notes Ralph. By taking a mold of someone's face and wearing these masks, he can put on anyones face he chooses. "He also has incredible strength," adds Ralph, "because he's sort of insane after this happens."

In the meantime, Westlake's girlfriend, lawyer Julie Hastings, is representing the president of a company. Wearing a mask of his own face, Westlake comes to her for help in hunting down the criminals behind the bombing of his lab. She finds out that her client is behind the band of criminals.

As a master of disguise, Darkman can pose as any member of the criminal group—but there's a catch. The masks only last for a certain amount of time before they begin to deteriorate. He finds that they last longer with less exposure to light, so he works better in darkness—hence the name Darkman.

According to Ralph, there are sequences in the story where Darkman seems to go crazy. Ralph says the tragic story is reminiscent of The Fly, with a twist of revenge. "He struggles to regain his humanity and temporarily can regain it, but eventually sinks into this Darkman persona."

Handling the pencils on DARKMAN will be movie adaptation specialist, Bob Hall (CAPTAIN AMERICA, WILLOW). And Mark Texeira will take time from his work on GHOST RIDER to share the inking duties with Tony DeZuniga. DARKMAN will be presented in two formats. The first will be a 64-page black and white comic magazine, and then a full color three issue limited series. But anyway you like it, DARKMAN is sure to provide plenty of spine-tingling action and even a scream or two if you're brave enough to 'face' him. Heh. Heh!

NOMAD™

Be warned: the four-issue NOMAD Limited Series written by Fabian Nicieza and penciled by James Fry is not for the squeamish! It is a complex, suspense-filled tale of high-stakes bloodshed and betrayal where Nomad will find himself fighting an increasingly brutal one-man battle to save America. And in so doing, he will find his cherished, idealistic beliefs in America irrevocably shattered. According to Fabian, "Ultimately Nomad will realize there are a lot of things wrong with this country, and that someone has to fix them." That someone will be Nomad. And no one, not even his friend and one-time fighting companion Captain America, better stand in his way.

The Limited Series starts with Nomad caught in a series of seemingly random, seamy life-and-death fights against drug runners, petty thugs, and hit men. The stakes in this fight swiftly and devastatingly escalates. Nomad will gradually discover the horrifying connection between his growing list of assailants and a drugs/arms/political power conspiracy. And in the final issue, Nomad will find himself possessing one of the most powerful weapons in the world and having to decide whether or not to use it against the conspirators, the U.S. government and the man whose life he tried to copy, Captain America.

"The Limited Series is basically about Nomad's quest for self-realization," Fabian said. "He's literally a physical and spiritual nomad. He has no home, no philosophy, no direction, no goals. He will be trying to find them. And simultaneously he will be trying to correct the wrongs that he sees around him. What complicates things is the fact that he's very straightforward with a barrel-through-the-door, bar room brawler type of personality; a doer, not a thinker." Unfortunately for Nomad, he is going to be caught in lots of situations that are not clear-cut. And his first response, using his fists, will only succeed in making matters worse for him.

"Nomad stumbles onto something that proves to be far bigger than he ever comprehended," Fabian said. "It starts with Nomad on a personal manhunt for the murderer of his friend which happened in the story I wrote in MARVEL COMICS PRESENTS #15. Nomad discovers sinister ties between a multi-national drugs and arms conspiracy and certain government agencies." Nomad will eventually become a key player in the conspiracy because he winds up possessing what the conspirators want, a prototype a weapon of enormous power. "And not only does Nomad have the temptation —and reason—to use it," Fabian said, "he's also rigged its controls so that he is the only one who can use it."

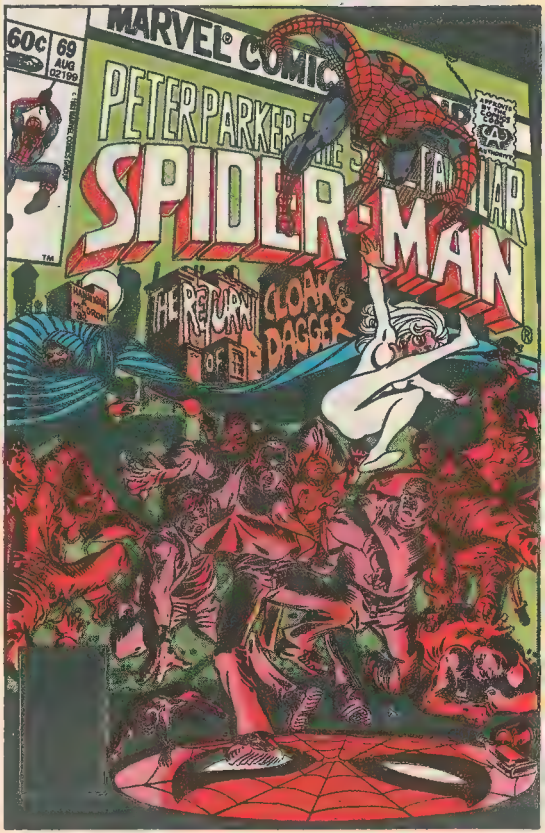
As events get more out of control for the conspirators, the U.S. government makes a fateful decision. "The U.S. government has determined that Nomad is a loose cannon and that he has to be stopped," Fabian said. "The paradox is that the government is right. Nomad is a loose cannon and he has to be stopped. But the government's reason's—at least of the branches involved in the decision—have cloaked the real reason with the tightest security." The real reason, of course, is that certain agencies are intimately involved in the conspiracy. These agencies decide to get the one man they think can stop Nomad—Captain America. And they deliver Cap an ultimatum. Bring in Nomad alive, or we will send the US Agent to bring him back dead. Thus, Captain America becomes a pawn, unaware of his true role in the conspiracy that Nomad is attempting to destroy.

When Nomad sees Cap, and sees that Cap is fighting on the side of the conspiracy, the blow is devastating. In his ongoing war against the conspirators, Nomad saw, one after another, his cherished ideals of America brutally shattered. The one remaining belief left was his belief in Captain America. Nomad had dedicated his whole life to trying to do things Cap's way. Now, in his eyes, Cap is fighting on the side of the enemy! Nomad's confrontation with Captain America, and his scathing revelation of the bitter truths about the conspiracy not only challenges Cap's own idealism, it provides one of the most dramatic moments in the Limited Series.

NOMAD is scheduled to be out in late September. But we know you can't wait that long for such an exciting project! So for a taste of what you can expect, check out the special ten page prelude featured in this year's CAPTAIN AMERICA ANNUAL. This is where the action begins, written by Fabian and penciled and inked by Don Hudson and Tom Morgan. Not only will it have you on the edge of your seat, it will also give you the first full look at Nomad's dramatic new costume!

Dwight Jon Zimmerman

THE MARVEL® AGE OF COMICS
1982—PART TWO



We're dedicating this month solely to Spider-Man fans! Suppose you're a Spider-fan Supreme, and you decided to pick up every series the web-slinger appeared in! Would you believe that for 1982 you'd be following TWELVE different series?

In AMAZING SPIDER-MAN, with Roger Stern and John Romita, Jr. as chroniclers, our hero fought a gallery of old-time foes such as the Cobra, Mr. Hyde, and the Vulture. His greatest struggle, though, was against the Juggernaut, who was portrayed as more unstoppable than he'd ever been! This two-issues tussle effectively set the tone for all Juggernaut stories to come.

And while the Black Cat tried to go straight, Spidey's life was complicated by another hero-villain: the Will-o'-the-Wisp! Exploring Wispy's origin led Spider-Man to uncover the strange doings of the Brand Corporation, though too late for the Tarantula . . . whom Brand altered into a terrifying spider-thing!

The Spider-Man titles, with their natural prominence in the Marvel Universe, serve as regular launching pads for new heroes, and '82 was no exception, as Monica Rambeau, the new Captain Marvel, premiered in the AMAZING SPIDER-MAN ANNUAL #16. And those darlings of darkness, Cloak and Dagger, bowed in the pages of PETER PARKER, THE SPECTACULAR SPIDER-MAN! Creators Bill Mantlo and Ed Hannigan said at the time that they couldn't believe the names Cloak and Dagger were free and clear as comics characters, but they were ready to seize the day. By popular demand, Cloak and Dagger made two more appearances in PPTSS that year, returning months after their dazzling intro as mysterious players in gang war involving the Kingpin and Silvermane!

And PETER PARKER was a distinctive book in another fashion; Hannigan's covers experimented with layout and logo placement in ways that had the whole industry talking! With Spider-foes like Doc Ock, Electro, and Kraven to build his covers around, Hannigan made the book stand out on the newsstand like none other.

Spider-Man's third regular book, MARVEL TEAM-UP, continued monthly exploits with a different hero every month joining ol' web-head against a galaxy of nasties. Favorite tales of the year were issues guest-starring

Wolverine and Professor X (vs. Professor Power, Mentallo, and the Fixer), the return of Dominic Fortune, and a poignant Spider-Man/Gargoyle team-up in which the antagonists were simply . . . time and old age.

MARVEL TEAM-UP ANNUAL #5 was quite the free-for-all, with Thor, the Scarlet Witch, Quasar and Dr. Strange allied with Spidey against the sinister machinations of the Serpent Crown! The results of that struggle reverberate yet through the years, figuring into last summer's Atlantis Attacks story!

Spider-Man also popped up in Ben Grimm's team-up book, MARVEL TWO-IN-ONE, though only to battle a loser called Sardeth the Sorcerer. The TWO-IN-ONE highlight for '82 was a tale in which the Thing and the Sandman sat in a bar and had a couple of beers! No fights, no cataclysmic action, just two guys in what would years later be called male bonding! Also of note for Thing-watchers were Alpha Flight's guest shot, and Bill Foster's slow decline from radiation poisoning; he was saved only when Spider-Woman sacrificed her immunity power on Bill's behalf.

One Spider-book came to an end in '82, as SPIDEY SUPER STORIES ceased publication of its easy-reading stories for youngsters. But a unique new book premiered in which the web-spinner would be a frequent star: MARVEL FANFARE! Printing the book on high-gloss paper, with a promise to serve the fans' particular interests, editor Al Milgrom inaugurated this book with a bang, a four-part Spider-Man/X-Men/Ka-Zar epic that has since

been reprinted in trade paperback form under the title, "The Savage Land."

Spider-Man made three appearances in 1982 where he was joined by everyone else in the Marvel Universe! First, he was one of the honored speakers at Fred Hembeck's FANTASTIC FOUR ROAST, toasting twenty years of the World's Greatest Comic Magazine. Next, he appeared in MARVEL SUPER-HERO CONTEST OF CHAMPIONS, the first universe-wide cross-over series, in which 24 of Marvel's heroes waged war as pawns of the Grandmaster and Death Herself!

And Spidey was also on hand in the all-humor issue of WHAT IF?, the popularity of which paved the way for the existence of today's series WHAT THE—?!! WHAT IF's more intriguing alternate histories included a happy ending for Elektra and Matt Murdock, and a future in which the FF didn't gain any powers, and became a group of adventurers daring to challenge the unknown!

Finally, Spider-Man made two traditional guest appearances in two of the most action-packed tales of the year. In CAPTAIN AMERICA he teamed with Cap and Nick Fury against the globe-spanning threat of Sultan! Cap's other guest-stars of the year, the Defenders and Team America, were green with envy at the challenge. Most dramatic event of Steve Rogers' year: his girlfriend Bernadette Rosenthal discovering his secret identity!

But Cap's life was a cake walk compared to KA-ZAR THE SAVAGE, who defeated Belasco in his first and most dangerous appearance, battled Shanna when he accidentally killed Shanna's fiancée, was shot in the head by the ruthless Ramona Cortland, wandered New York and battled Kraven in a pre-operative daze, and finally was pronounced dead before the eyes of Shanna and our friendly neighborhood Spider-Man! And you think you had a rough day!

That wraps it up for all of you Spider-freaks; next month, a look at the super-teams of 1982!

—Brian Nelson

MARVEL® COMICS PRICE GUIDE

They say you can't relive the past; but whoever THEY are, they never heard of back issue comics! Here's what the books this month will run you at your average local comics specialty shop. Our source, of course, is Robert Overstreet's THE COMIC BOOK PRICE GUIDE #19. But remember, this is only a guide. Actual prices may vary, and should be lower for comics in fair or poor condition.

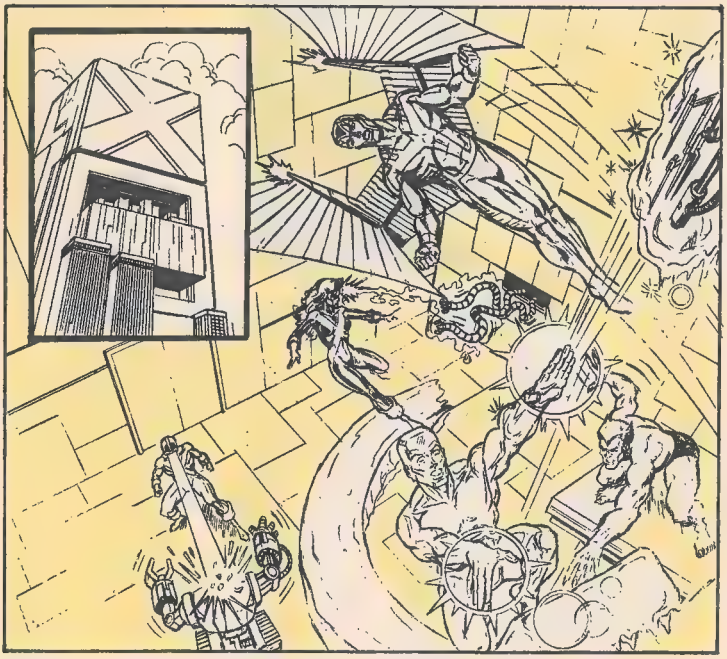
	CONDITION Good	Fine	Mint
■ **AMAZING SPIDER-MAN**			
224-235	.25	.75	1.50
ANNUAL 16 (Intro new Cap. Marvel)	.35	1.00	2.00
■ **CAPTAIN AMERICA**			
265-276			
(266: Spider-Man)		.60	1.20
ANNUAL 6	.25	.75	1.50
■ **FANTASTIC FOUR ROAST**			
1	.60	1.75	3.50
■ **KA-ZAR THE SAVAGE**			
10-21			
(21: Spider-Man)		.50	1.00
■ **MARVEL FANFARE**			
1 (Spider-Man, Angel)	1.35	4.00	8.00
2 (Spider-Man, Angel Ka-Zar, FF)	1.50	4.50	9.00
3 (X-Men and Ka-Zar)	.85	2.50	5.00
4 (X-Men and Ka-Zar)	1.00	3.00	6.00
5 (Dr. Strange, Captain America)	.50	1.50	3.00
■ **MARVEL SUPER-HERO CONTEST OF CHAMPIONS**			
1-3	.85	2.50	5.00
■ **MARVEL TALES**			
135-136, 139-146		.40	.80
137 (reprints Amazing Fantasy #15)	.35	1.00	2.00
137 Nabisco giveaway		.50	1.00
138 (reprints Amazing Spider-Man #1)	.35	1.00	2.00
■ **MARVEL TEAM-UP**			
113-116, 119-124		.40	.80
117 (Wolverine)	.50	1.50	3.00
118 (Prof. X), ANNUAL 5	.25	.75	1.50
■ **MARVEL TWO-IN-ONE**			
83-84 (Alpha Flight)	.50	1.50	3.00
85-94 (90: Spider-Man)		.30	.60
ANNUAL 7 (Sasquatch, Colossus ga)		.50	1.00
■ **PETER PARKER,**			
■ **THE SPECTACULAR SPIDER-MAN**			
62, 63, 65-68, 71-73	.25	75	1.50
64 (intro Cloak & Dagger)	1.50	4.50	9.00
69-70 (Cloak & Dagger)	.75	2.25	4.50
■ **SPIDEY SUPER STORIES**			
56-57		.25	50
■ **WHAT IF?**			
31 (X-Men)	.50	1.50	3.00
32-36 (34: humor issue, Spider-Man)	.25	.75	1.50

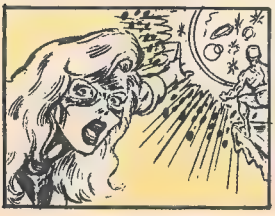
NEW TALENT DEPARTMENT
Patrick Archibald

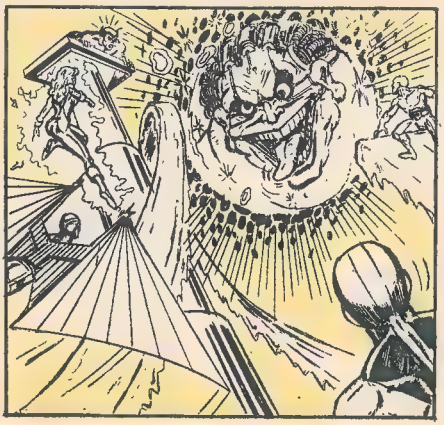
This month in our New Talent department we feature the pencils of newcomer Patrick Archibald, who hails from Vancouver, British Columbia. These days Canada seems to be an area rich with talented individuals striving to make a mark in the comics industry. We think Patrick is no exception.

For insights to Mr. Archibald's potential, we gave the following X-FACTOR pages to Art Director John Romita, Sr. and Managing Art Director Steve Geiger.

"Pat shows good dynamics in his







figures," said Jazzy Johnny. "However, he has a tendency to draw his heads too big. His work shows a good variety of angles and detail in the backgrounds.

"In the X-FACTOR pages, Pat displays a good grasp of complex 'group' activity and sequential storytelling. I think this guy should have a promising future in this business."

Steve Geiger had these words for Pat's work. "He presents strong layouts and organization abilities. These pages have a nice sense of drama, perspective, and detail." Steve also noted, like John, that Pat needs to concentrate on getting his anatomy more precise, particularly the heads and hands.

Send your letters to: MARVEL AGE MAGAZINE, c/o Marvel Comics, 387 Park Avenue South, New York, NY 10016

Attention correspondents: All letters to be considered for publication must include your complete name and address, though we will gladly withhold that info upon request!

This month's letters page title is a heartfelt tribute to everyself's favorite shapechanging alien mutant, Warlock, and it comes to self straight from selffriend, Matt Traughber. Thanks, selffriend Matt! But hey, selffolks, remember that self still needs a snappy new title for self's column every month, so send those self-generated ideas on in! If self uses one, self will even thank you right here in front of all those other selves out there. . . and self promises not to use the word "self" even once!

Dear MARVEL AGE MAGAZINE,

Do you folks have any plans for a book about Marvel's various extraterrestrial races? Many different species of aliens have appeared over the years, but we know very little about the history, politics, biology, or customs of these beings. I would like to find out about the relative technical development of the assortment of aliens and learn how these cultures relate. Please produce such a book!

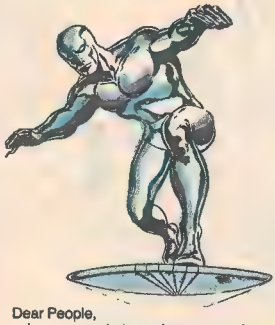
Until Wolverine becomes an insurance salesman, Make Mine Marvel!

Tony Midyett
Route 3, Box 308
Fulton, KY 42041

Interesting idea there, Tony. We don't have any plans right now for a series exclusively about the history of Marvel's various alien races, but we'll pass the thought along to the appropriate folks around here.

Of course, you *can* find out a lot about some of those races by checking out their entries in THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE, and you can keep up on their current antics in the pages of space-spanning series such as SILVER SURFER. Plus, for a slightly different twist on things, you might also want to check out our new GUARDIANS OF THE GALAXY series to get a glimpse of where those various alien races are headed in the far future!

That ought to keep you busy.



Dear People,

I was wondering where we write when fans want to write to some of their favorite writers, artists, etc. Personally, I would love to write to Chris Claremont myself. I hope you answer this question, as I'm sure many other fans are wondering the same thing.

Jason Nielsen
2816 S. 31 St.
Omaha, NE 68105

And we bet you're right, Jason! You can simply write to them care of Marvel; to write to Chris Claremont, for example, you would address your envelope to "Chris Claremont, c/o Marvel Comics" right here at 387 Park Avenue South. The hardworking hooligans in our mailroom will see that it gets forwarded to the appropriate hands.

See? Who says nothing comes easy in this life?

Dear MARVEL AGE MAGAZINE,

I had been collecting your magnificent comics for approximately one year (it's now going on four years strong) when my mother, bless her soul, introduced me to an entirely new form of Marvel merriment.

We had been browsing through a local second-hand book store when, lo and behold, my mother presented me with her startling find. It was an almost brand new copy of the amazing Spider-Man's first full-length novel, MAYHEM IN MANHATTAN by Marvelous Marv Wolfman. Since then, I have turned up two more books: DOOMSDAY starring the Fantastic Four and STALKER FROM THE STARS with the Incredible Hulk.

I know there are more because DOOMSDAY was #5 in the Marvel novel series. Could you please (pretty please!) give me the titles of the other books so that I can look for them? Also, is there any way to order them?

Brett Hudgins
#203-3411 Springfield Dr.
Richmond, B.C.
V7E 1Z1
CANADA

You're absolutely right, Brett—there are indeed other books in the series. A whole line of novels featur-

ing some of Marvel's most popular heroes and villains was published back in the swinging '70s. Unfortunately, the books are long since out of print, but if you look long and hard, you might manage to find one or two in used book stores or your local library. Here's a handy reference guide to keep in your wallet, purse, or mobile home:

#1) SPIDER-MAN: MAYHEM IN MANHATTAN by Len Wein and Marv Wolfman

#2) THE INCREDIBLE HULK: STALKER FROM THE STARS by Len Wein, Marv Wolfman, and Joseph Silva

#3) THE INCREDIBLE HULK: CRY OF THE BEAST by Richard S. Meyers

#4) CAPTAIN AMERICA: HOLOCAUST FOR HIRE by Joseph Silva

#5) THE FANSTASTIC FOUR: DOOMSDAY by Marv Wolfman

#6) IRON MAN: AND CALL MY KILLER. . .MODOK by William Rotsler

#7) DOCTOR STRANGE: NIGHTMARE by William Rosler

#8) SPIDER-MAN: CRIME CAMPAIGN by Paul Kupperberg

#9) MARVEL SUPER-HEROES, including TALES OF THE AVENGERS by Jim shooter, DAREDEVIL by Kyle Christopher, the X-MEN by Mary Jo Duffy, and the HULK by Len Wein

#10) THE AVENGERS: THE MAN WHO STOLE TOMORROW by David Michelinie

#11) THE HULK AND SPIDER-MAN: MURDERMOON by Paul Kupperberg

Happy hunting!

Hmmm. . . There's that familiar streak of yellow again, which means either that this is the road to Oz or that it's time for our LETTER OF THE MONTH! As you probably know by now, every month, we search hither and yon for a letter that we think will be particular interest to Marveldom at large. Then we print the lucky missive right here in a hallowed place of yellowish hue.

This time around, our Letter of the Month addresses what you might consider a—ahem—"strong subject."

Dear MARVEL AGE MAGAZINE,

I would like to address the matter of continuity in your work. Although, like any comics company, Marvel has its ups and downs, I believe you people have narrowed it down to as many plusses as possible while minimizing the minuses, which is why Marvel remains my favorite. But one of the biggest "downs" I see with Marvel is continuity in demonstrations of power with certain characters.

In many issues, I have seen characters (say, Spider-Man) beating cosmically-powered beings (say, Firelord), which would normaly be just about impossible, but given the circumstances, I concur: Spider-Man, Daredevil, or any of these other "secondstring" characters can have more determination to win than the cosmically-powered characters. It's how they stay alive.

But by the same token, I cannot beat a rhinoceros with my bare hands. This kind of exaggerated story is fine once in a while, but lately, it's been spilling over to other stories. Recently, in MARVEL COMICS PRESENTS #41, Wonder Man and Iron Man square off against each other. Wonder Man summarily rips off Iron Man's chestplate and defeats him. I have three major gripes with this. First of all, the two heroes are too evenly matched for a fight to last as short a time as it did. Iron Man's armor gives him Thing-class strength and weapons capable of destroying a city within an hour or so. His armor should have allowed him to *at least* hold his own with Wonder Man if not defeat him outright. Second, Iron Man is no longer dependent on his chestplate. Destroying it should damage his suit but not cripple it. Third, if nothing else, Iron Man would have been just as peeved at Wonder Man for attacking his employees as Wonder Man was at Iron Man (because of the Enchantress's magic), so the "determination" excuse does not apply.

Maybe it's funny, saying an obviously lopsided fight which the underdog wins is more plausible than an evenly matched fight decided quickly. But not so—lopsided fights have the underdog win (if he does) only after the fight of his life. But the fight between Iron Man and Wonder Man looked like a fight between lopsided opponents, which it shouldn't have been. Too bad this had to happen. It ruined an otherwise near-perfect overall job by Marvel.

Jin-Ho Chung
3439 Gettysburg
Ann Arbor, MI 48105

Well, in theory, Jin-Ho, we agree with you. Basically, you seem to be saying that powerful characters should be fairly hard to beat but that less powerful characters should be able to beat them if they're determined enough to win. And, as you point out with the Spider-Man-Firelord battle, that's the way our stories generally work.

But as far as the Wonder Man-Iron Man fight goes, well, we think we're going to have to agree to disagree on this one. You're right that Wonder Man and Iron Man are probably in about the same strength class, but we don't think that they really were equally determined to win that fight. As you'll recall, Iron Man kept trying to *talk* to Wonder Man, not fight him; he didn't want to do any permanent damage to his friend. Wonder Man, on the other hand, was under the Enchantress' spell at the time and didn't hold back in the fight. As a result, Wonder Man was going all out while Iron Man kept hesitating while he tried to stop the fight.

We also have to disagree with your point about Iron Man's chestplate. True, Iron Man's armor isn't as heavily dependent on his chestplate as it once was, but there's still a lot of delicate circuitry that runs all through the armor, and ripping out a large chunk of the armor would certainly disrupt a lot of it. Think about it this way: If you were to go to your car engine and rip out a huge chunk of its electrical system, then the car probably wouldn't work too well, even though the fuel pump, the battery, the radiator, and lots of other vital parts would still be there. Sure, Iron Man must have some back-up circuits to take the place of damaged ones, but here's a limit to how much "backing up" any back-up system can do at once, and our hunch is that in this instance, things simply went over that line.

Dear MARVEL AGE MAGAZINE,

I have recently purchased some of your excellent volumes of MARVEL MASTERWORKS. Now that I own them, I would like to keep them in the best condition possible. I was wondering if you could help me there. Is there anything you can buy for them, or do you just have to keep them in a cool, dark room?

Another thing that I also have is the Wolverine & Nick Fury hardcover Graphic Novel, THE SCORPIO CONNECTION. Since this is a larger book that the MASTERWORKS (perimeterwise), is there anything that you should do differently to keep it in mint condition?

Joey Lindquist
2003 S.W. 304th St.
Federal Way, WA 98023

Actually, Joey, we've always been partial to barbed wire and guard dogs. After all, you never can trust those younger siblings.

Oh, okay, here's the real scoop. As you surmised, your books should remain in pretty good condition as long as you keep them in a cool place out of direct sunlight. But if "pretty good" doesn't satisfy you, you can pick up some protective mylar bags to keep them in. Just as there are mylar bags made to fit your favorite comics, the bags come in various larger sizes as well, so you should be able to find the right sizes for your graphic novels and MASTERWORKS volumes at your local comics specialty shop. Of course, if they're out of the bags,

you might want to reconsider that guard dog idea. . .

And on that convivial canine note, we'll bid "Auf wiedersehen" to yet another in this near-infinite series of letters pages. But before we go, let's take a minute to smell the roses—and to welcome another batch of MARVEL CORRESPONDENTS! That's right, it's those nutty guys and gals from points unknown who are looking for new friends with whom they can share intimate thoughts and panoramic picture postcards. Why not pick out one or two of them and drop them a line? Even with rising postal rates, it's still cheaper than a bus ticket!

ANSWERS TO MARVEL® TRIVIA QUIZ

1. A	5. C	9. C
2. C	6. A	10. C
3. B	7. B	11. B
4. B	8. B	12. B

MARVEL® CORRESPONDENTS

If you'd like to be listed in this space yourself, send your name, address, age, and the titles of your three favorite Marvel Comics to Marvel Correspondents at the address atop this letters page. It's fun, it's easy, and it's even non-fattening!

Chris Rooney
2326 Story Ave.
Schenectady, NY 12309
Age: 16
Favorites: MUTANT titles, SPIDER-MAN titles, PUNISHER titles.

Stefan Joelet
P.O. Box 276
Lydia, LA 70569
Age: 14
Favorites: X-MEN, X-FACTOR, NEW MUTANTS

Emil Lee
P.O. Box 140
Tahiti
French Polynesia
Age: 18
Favorites: X-FACTOR, X-MEN, NEW MUTANTS

Tony Williams
Charlie 121st Signal Bn ASC 2
Fort Riley, KN 66442
Age: 19
Favorites: INCREDIBLE HULK, CLASSIC X-MEN, X-FACTOR

Richard Plisco
68 Clerk Street
Iselin, NJ 08830
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Favorites: X-MEN, X-FACTOR, IRON MAN

Johann Espiritu
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Ayala Alabang Village
Age: 13
Favorites: X-MEN, EXCALIBUR, CLASSIC X-MEN

Kevin Wright
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Age: 11
Favorites: PUNISHER, X-MEN, NEW MUTANTS

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Canada 5th 3Y9
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Favorites: AVENGERS, X-MEN, PUNISHER

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Tell City, IN 47586
Age: 14
Favorites: WOLVERINE, PUNISHER, THE 'NAM

Steven Ooi
4, Pemimpin Place
Coral Park
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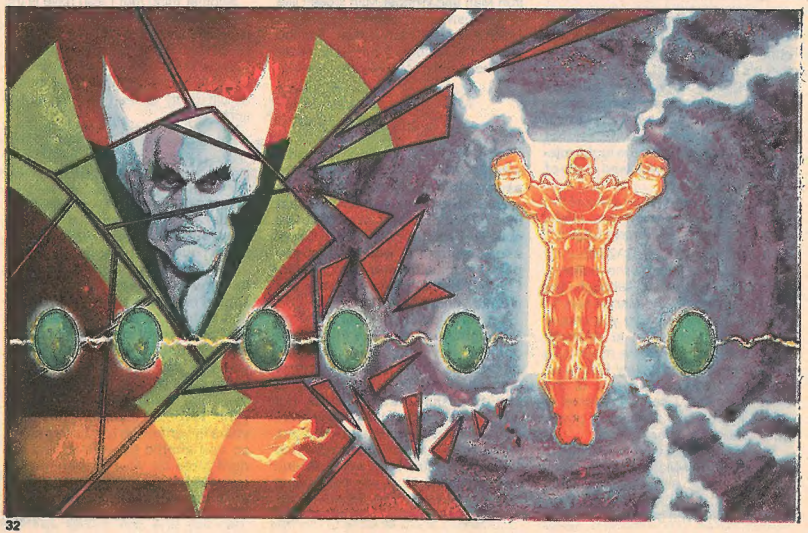
Favorites: PUNISHER, THOR, DAREDEVIL



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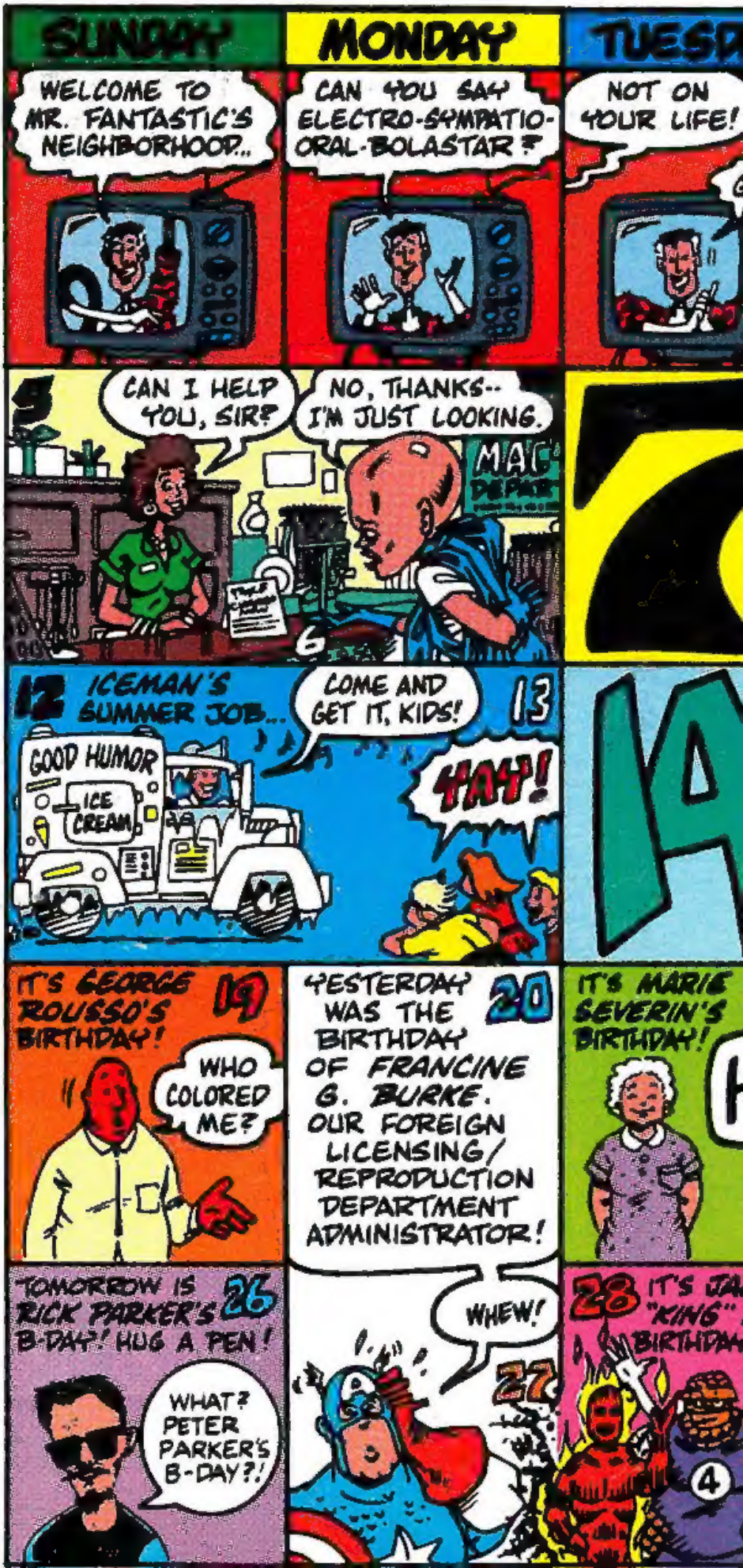
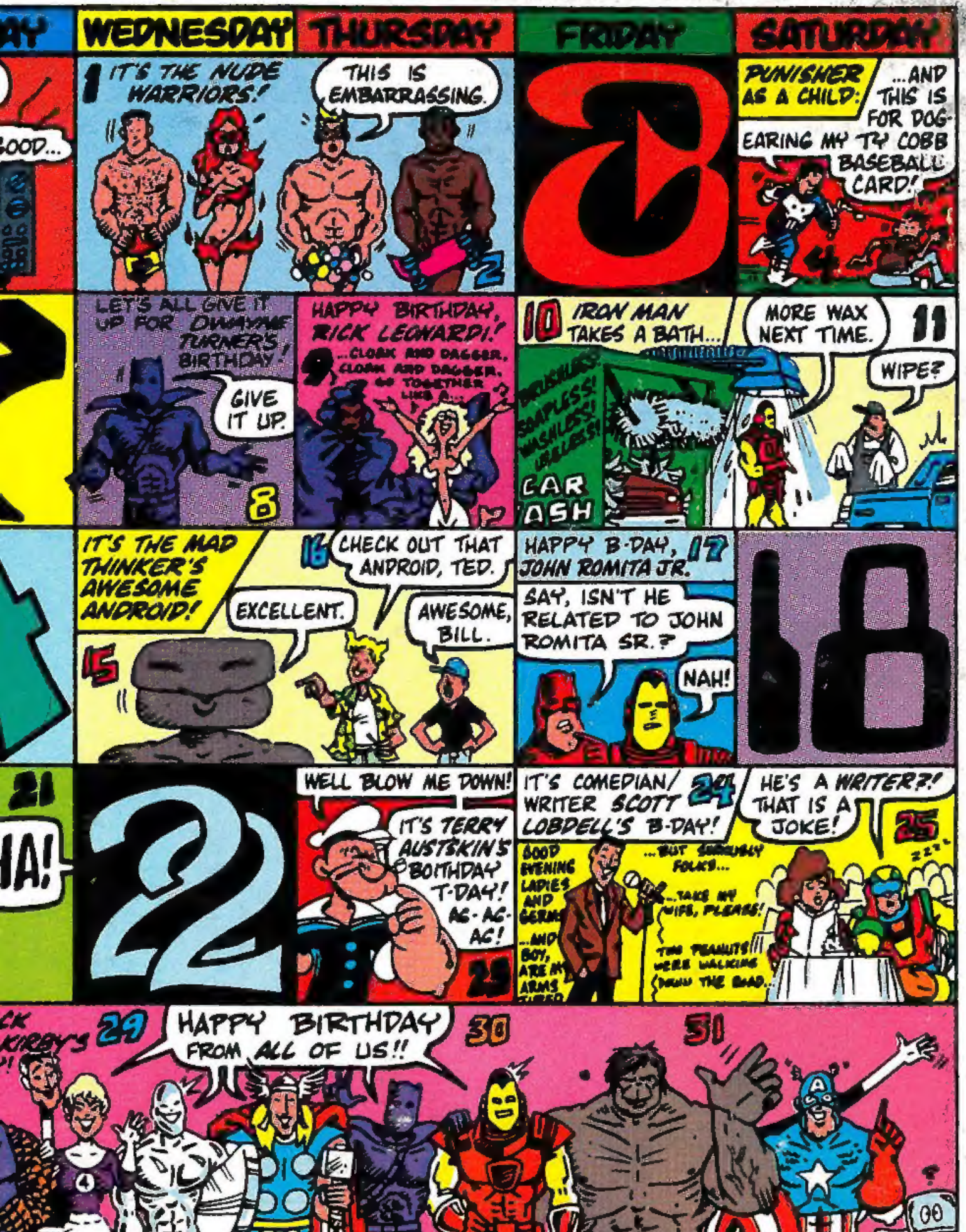
THE 1990 MARVEL AGE® CALENDAR

AUGUST

WRITERS: CHRIS ELIOPOLOUS AND BARRY DUTTER
ARTIST: RON ZALME
COLORIST:




WEDNESDAY
THURSDAY
FRIDAY
SATURDAY
1
IT'S THE NUDE WARRIORS!
THIS IS EMBARRASSING.
2
PUNISHER AS A CHILD:
...AND THIS IS FOR DOG-EARING MY TY COBB BASEBALL CARD!
4
LET'S ALL GIVE IT UP FOR DWAYNE TURNER'S BIRTHDAY!
GIVE IT UP.
8
HAPPY BIRTHDAY, RICK LEONARD!
...CLOAK AND DAGGER, CLOAK AND DAGGER, GO TOGETHER LIKE A...
12
10
IRON MAN TAKES A BATH...
DRUDGE! SOAPLESS! WASHLESS! USELESS!
CAR WASH
MORE WAX NEXT TIME.
11
WIPE?
IT'S THE MAD THINKER'S AWESOME ANDROID!
15
EXCELLENT.
16
CHECK OUT THAT ANDROID, TED.
AWESOME, BILL.
HAPPY B-DAY, JOHN ROMITA JR.
17
SAY, ISN'T HE RELATED TO JOHN ROMITA SR.?
NAH!
18
21
HA!
22
WELL BLOW ME DOWN!
IT'S TERRY AUSTSKIN'S BOITHDAY T-DAY! AC-AC-AC!
23
IT'S COMEDIAN/ WRITER SCOTT LOBDELL'S B-DAY!
24
HE'S A WRITER?! THAT IS A JOKE!
25
GOOD EVENING LADIES AND GERMS
...AND BOY, ARE MY ARMS TIRED
...BUT SERIOUSLY FOLKS...
...TAKE MY WIFE, PLEASE!
TWO PEANUTS WERE WALKING DOWN THE ROAD...
29
HAPPY BIRTHDAY FROM ALL OF US!!
30
31
00